

Guitar World Presents #79

Special Collector's Issue

GUITAR LEGENDS

THE SHORT LIFE
& FAST TIMES OF A
**METAL
GOD**

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Darrell's
FINAL
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Step 1
Starting at either the treble or bass side, loosen and remove the first string to be replaced. Take note of how the bridge pin is positioned in the bridge saddle slot. Insert the string in its proper hole in the bridge. Keep the heaviest portion of the double winding facing away from the sound hole.

Step 2
The string should be positioned into the first edge of the bridge pin hole and the corresponding notch in the bridge pin. Push the ball end of the string down into the hole approximately 1-2 inches. Position the string.

Step 3
The string is held in place at the bridge by a small notch in the first edge of the bridge pin. Push the bridge pin off the way onto the bridge. Then pull up on the string to make sure that the ball end of the string is pulled tightly up against the inside of the top of the guitar. If the guitar has very small dots in the throat of the bridge pin holes, then there are no longer necessary with these new style bridge pins. After inserting the string and pin, a firm push with your thumb on the pin will do it in place.

Step 4
Now, most bridge saddles are not glued to the bridge saddle slot. The tension of the strings will hold the saddle in place and the strings in their proper alignment. The tension of the strings will hold the saddle in place.

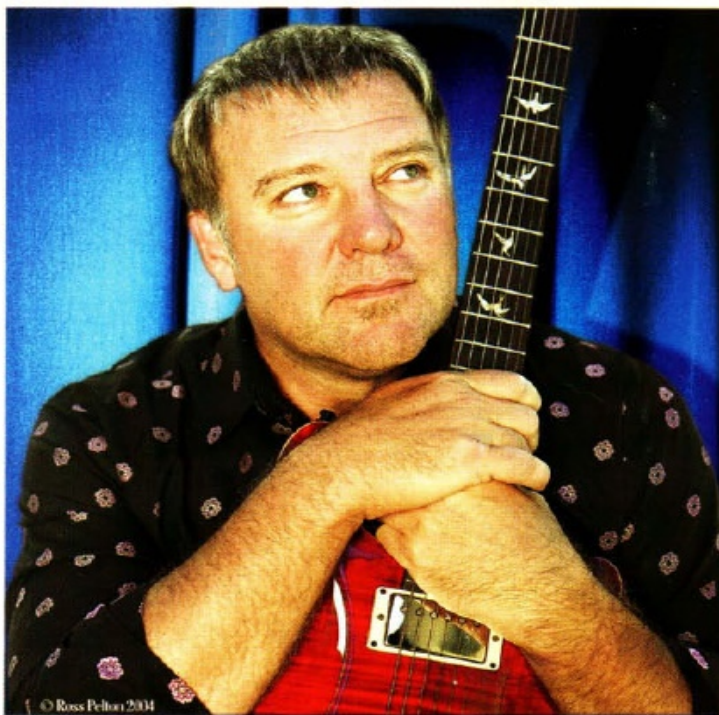
Step 5
Be sure to attach each string to its correct tuning peg (as shown in photo). The string is passed through the string hole located near the top of the tuning peg. Leave enough slack in the string so there will be 2 or 3 wraps around the tuning peg when used to pitch. The string is passed through the string hole.

Step 6
After passing through the string hole, the end of the string is wound one-half way in the correct direction around the tuning peg (clockwise for the three bass strings, counter-clockwise for the three treble strings). This will enable you to turn a lock on the string to avoid slippage. (See to next step.)

Step 7
The end of the string is wound back, one-half way around the string peg.

Step 8
(Note: The position of the guitar is reversed to show how the string is located on the shaft.) After passing under the longer part of the string, the shorter portion is bent back over the longer part. As you tune up the string, you will notice that this step forms a lock that will prevent string slippage.

Step 9
After the string is brought up to pitch (standard 1-440 tuning), the extra length of string may be clipped off, usually about 1/4" above the last bend. Note that a string should pass around the shaft at least two to three full times. Each winding should be under the previous one, or close to the base of the peg. This holds the string in place better and holds much longer. The string is wound twice to three times around the tuning peg. You might occasionally encounter a double guitar with a thin bridge or a string with a longer double winding adjacent to the ball end. As contact with the bridge saddle by this winding is not recommended, we have shown an old father's trick or remedy. An extra ball from an old string is placed over the string and drawn against the last ball. This will effectively lock the string into the bridge, removing the heavy area of the string from direct saddle contact.



*Up Close and
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Alex Lifeson needs no introduction. As the guitarist for progressive rock pioneers Rush, Alex knows a thing or two about guitars (and guitar strings). "I have been a user of Dean Markley strings for over 20 years and hope to continue for another 20 years. They are simply, the best!"

A MODERN DAY WARRIOR: Young Alex in the early days



No question, strings are an essential part of the sound of a guitar. With the exception of a rare few, the majority of players will agree that their guitars sound noticeably better with new strings. Though it's no secret, this fact is frequently overlooked and taken for granted. Changing strings is probably the cheapest and simplest way to improve your tone. So if you're not entirely happy with the sound of your guitar you may want to consider trying another type of string before replacing pickups, or blaming the amp or your new bass player, since different strings may give your guitar an entirely new sound and feel. Remember, the string is really where the sound of your guitar begins. It's the vibration of the string that initiates everything.

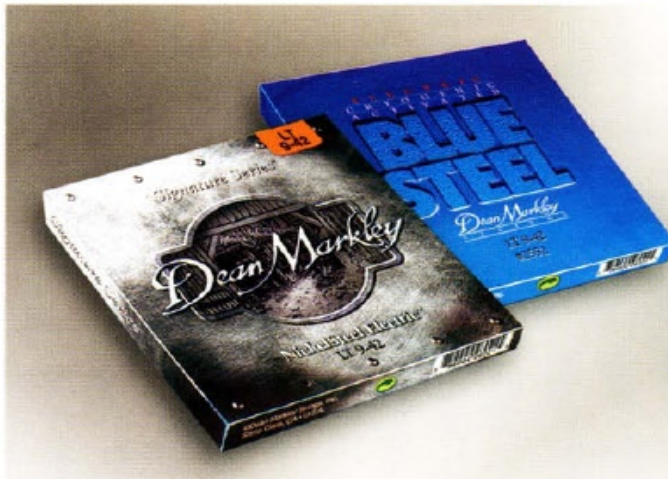
A string is constructed of a core, the center around which the windings of the string are wrapped, and the windings, the wrap of wire around the center core. The core is usually either round or hexagonal in shape, while the windings come in three shapes: round-wound, half-round (which are also known as jellied or printed-round wound), and flat-wound. Round-wound is the most common of all string types and produces the brightest and clearest sound. A half-round string is constructed from a round-wound string that has had the outer round wrap ground or barbed down to create a more even and flatter surface. The smoother surface allows the hand to glide more freely with less squeaking as it moves across the string, and are generally not quite as bright as round-wounds. Flat-wound strings have a completely smooth outer wrap to provide the smooth and meaty (dead) surface for effective sliding without squeaks. Flat-wounds produce a flat and dark sound and are most frequently used by traditional jazz players.

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The first thing that most people assume when their guitar won't stay in tune is that the tuners are slipping, or somehow not doing their job. A logical enough assumption, but 99.9% of the time it is a string. Given that all the intonation factors we have discussed are accounted for, making the instrument capable of getting in tune in the first place, the most common reason guitars go out of tune is one old trick...strings. That's just new strings in today's "new" "to be old" "you stretch them!" "A source," "you guess, let's see that guitar. Well look at this. One look on the low E and the pitch drops a step and a half. If your average guitar repairman had a model for every time that someone took place, he would be working from a manual in Nashville, not the back of the local music shop.

In all, this may seem like a lot to deal with, but if you keep your strings new and stretched you will probably sound fine. And just once-long that deteriorated heavily unaltered fretted basses.

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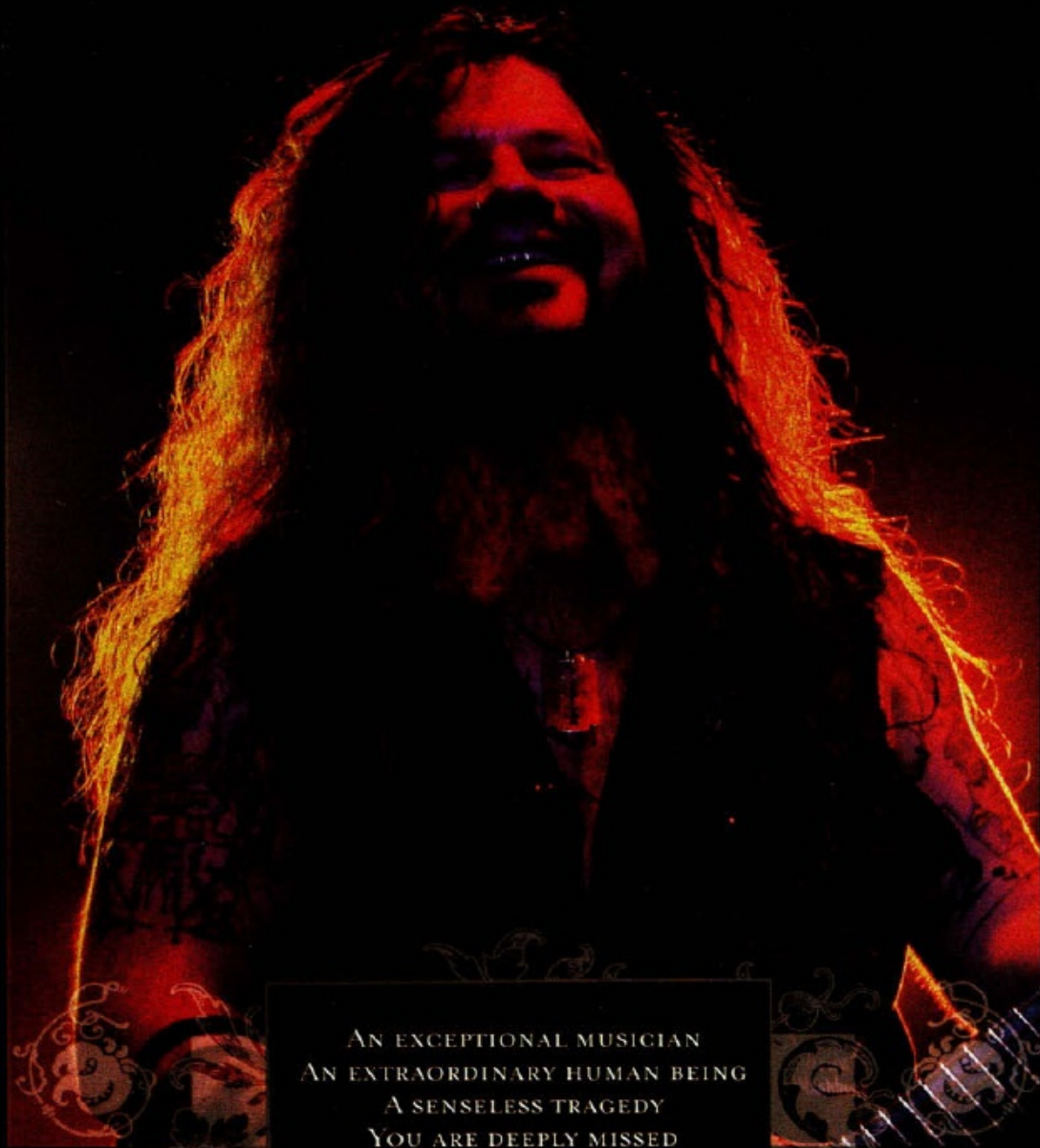
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#79

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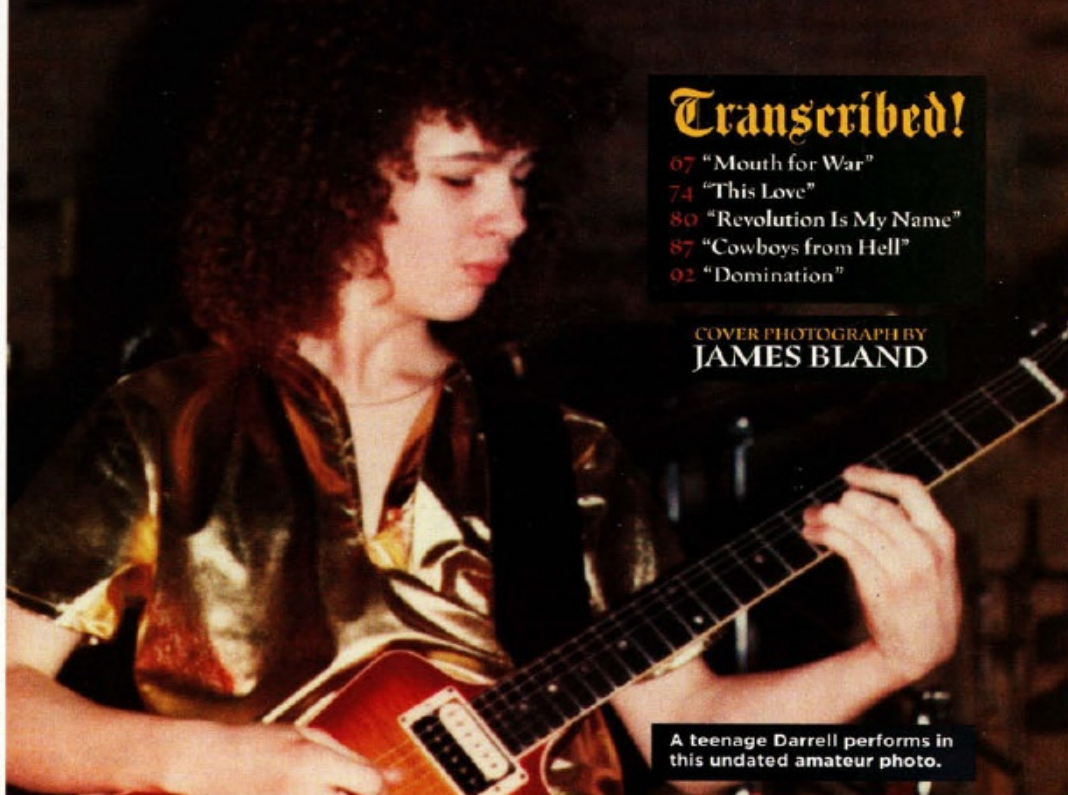
THE FUTURE NETWORK PLC
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Diamond Darrell,
21 years old,
in Dallas in 1987

The following article from the December 1990 issue represents the very first time Dimebag Darrell appeared in the pages of Guitar World magazine. In the 14 years that followed, Dime was featured on our cover seven times, participated in countless exclusive features and lessons, and churned out his beloved Riffer Madness columns by the dozen. The Guitar World family is deeply saddened by the loss of our longtime friend and colleague, and we present this special issue of Guitar Legends as a tribute to a true guitar hero.

POWER GROOVER

Dimebag's first appearance in Guitar World, December 1990

By JOE LALAINA
Photograph by JOE GIRON

“WE LOOK AT OUR MUSIC as ball-busting, gut wrenching heavy whatever,” says Pantera’s Diamond Darrell. “But people can call it whatever they want.” *Cowboys from Hell*, Pantera’s major-label debut, will no doubt have metal guitar fans scrambling for complimentary adjectives.

Eight years ago, at the age of 16, Darrell was already a respected guitarist on the Texas club scene. “He was banned from every guitar competition by the time he was 18 because he already won ‘em all,” notes guitar maker and fellow Texan Buddy Blaze. “Every hard-rock band in the state was compared to Pantera and every guitarist compared to Darrell.”

“I was more influenced by players like Randy Rhoads and Eddie Van Halen than by the guys in southern rock bands,” explains Darrell. “But I haven’t copied a lick from a record since Ozzy’s first solo album.”

Nowadays, Darrell would rather be writing with Pantera than copying other players. “We’re a super-aggressive band and all our songs are meant to be played live,” he says. “We play a new groove—we call it ‘power groove.’ We’re like fine-tuned, clean-cutting machinery. After listening to *Cowboys from Hell*, you’ll view the world with a bigger pair of balls. The album makes you another foot taller, and gives you crushing, go-for-it power.” ■



**“After listening to *Cowboys from Hell*,
you’ll view the world with
a bigger pair of balls.”**

Dime's Dozen

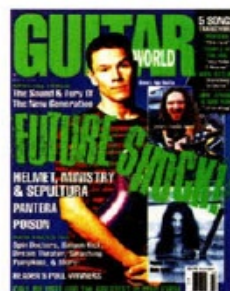
Pantera's six-shooting Texas tornado pumps up his 12 favorite tunes—hair-raising, fist-pumping metal classics that every self-respecting guitarist should know.

by Jeff Kitts

YOU WON'T FIND A SHRED of jazz, blues, classical, country, funk or alternative guitar playing on any of Pantera's six albums, including their recent breakthrough efforts, *Cowboys from Hell* and *Vulgar Display of Power*. What you will hear is plenty of metal—mean, ornery metal, in the great headbanging spirit of the genre's forefathers. Leading the Texans' assault is guitarist Diamond "Dimebag" Darrell, who spent his early years carefully studying platters by metal's most respected giants: from Black Sabbath and Judas Priest to Iron Maiden and Van Halen.

"The harder stuff has always done it for me," says Darrell. "Man, if it rips, I'll give it a thumbs up!"

At *Guitar World's* request, the guitarist compiled a list of 12 tunes he regards as pivotal to his development as a player. After he'd completed his list, Darrell commented, "One thing holds true for each of these bands—they all *jammed*. If kids today want to put a band together and kick some serious ass, it's important for them to go back and check out these songs, because, when it comes to metal, it doesn't get any better than this."



REPRINTED
FROM
**GUITAR
WORLD,**
MARCH
1993

"Eruption"

Van Halen

Van Halen (1978)

GUITARIST: EDDIE VAN HALEN

"Van Halen was a huge influence on me, and 'Eruption' was the song that really leaped off that first Van Halen album. I was a little kid when I first heard it, and I couldn't believe how Eddie just ripped the strings off his guitar. He played with a fierce aggression—and his guitar sound was unbeatable. That dive bomb sound effect at the song's end sounded like the world was coming to an end.

"Because Eddie was so hardcore about his guitar, he made me look at the instrument in a different way—more as a tool to screw around with than something you must play very carefully. Everyone should learn 'Eruption,' because it proves that technical playing can still be aggressive."

"Crazy Train"

Ozzy Osbourne

Blizzard of Ozz (1981)

GUITARIST: RANDY RHODS

"The first time I heard 'Crazy Train' I was crashed out in bed, definitely not wanting to get up and go to school, when my brother Vinnie came in and cranked it up. I heard that opening bass line and Ozzy going 'I-I-I-I,' then Randy coming in with that classic riff. That song just busted me in the ass, I was out of bed, dressed and in school—on time for the very first time!

"Randy played a lot of cool slurs, where he would slide his pick down the top E string, and I definitely picked up on that. He also had a great ability to double his leads—the 'Crazy Train' solo really shows how well he did that. I double my leads sometimes, and I learned from Randy."

"Lights Out"

UFO

Lights Out (1977)

GUITARIST: MICHAEL SCHENKER

"This song is played in F#, my favorite key to wail in. It's like E—it's real common, but you can't beat it. You can write every song on an album in E and not hurt a thing. Your straight E to F# is pure power, and playing leads in F# is awesome because you can do it down in the second fret position. Tunes like 'Lights Out' showed me how to do that.

"The rhythm section behind the lead in that song is really driving—it's fire. It's guts, it's live. It's totally jamming! We try to maintain that in Pantera. Even though we don't use a rhythm guitar track behind my leads, Rex and Vinnie keep things going when I solo—like a rhythm section lead behind my lead."

"Shock Me"

Kiss

Love Gun (1977)

GUITARIST: ACE FREHLEY

"Ace is god, and the 'Shock Me' solo is killer. The studio version on *Love Gun* has so much production just in the lead section. I also love the effects on it, especially the phaser on the last note. Man, I get all wound up just talking about Kiss!

"Ace's vibrato is what really grabbed me, and I always try to apply that to my playing. He could squeeze so much out of a single note that one note could take the place of 12. And, like Randy and Eddie, Ace had a great guitar tone and a very unique style of playing."

"Smoke on the Water"

Deep Purple

Machine Head (1972)

GUITARIST: RITCHIE BLACKMORE

"You don't need to say much about that song. It's the ultimate simple tune; it was actually the first song I ever learned. I learned it on the E string, then my dad taught me a chord and I thought it was as heavy as shit. It's simple, but totally badass. It proves that you can play three notes and still make it killer."

"Beating Around the Bush"

AC/DC

Highway to Hell (1979)

GUITARIST: ANGUS YOUNG

"I can't say enough good shit about Angus' playing. He really stands out from other players. He has a very original guitar sound and a killer vibrato. He plays totally clean, like he's playing through a Marshall on 12 without the gain kicked in—it's pure distortion, not fuzzy. 'Beating Around the Bush' highlights all of them."

"Motorbreath"

Metallica

Kill 'Em All (1983)

GUITARISTS: KIRK HAMMETT AND JAMES HETFIELD

"I love Hammett's lead playing, but Hetfield's rhythm playing is truly phenomenal. He's the god of chugging riffs, and 'Motorbreath' is a good example of tight, chunky, galloping speed playing. Man, when I first heard that song, I didn't know what it was! It was so heavy, but real clean. That song really taught me how to play clean, driving rhythms.

"I don't know any guitarist that can down-pick like Hetfield, and 'Motorbreath' is a prime example of his expertise. I don't down-pick as much as I use the up-stroke, mainly because I just can't down-pick like Hetfield."

"Children of the Damned"

Iron Maiden

The Number of the Beast (1982)

GUITARISTS: ADRIAN SMITH AND DAVE MURRAY

"Both Smith and Murray are real bad-ass players. Both have that rhythm pickup tone happening, and the 'Children of the Damned' lead really shows that. They don't play too fast, but they play choice notes and work great together. And they have great tones.

"They also had the ability to play delicate acoustic stuff when they wanted, and could shred with the best when it was appropriate. The acoustic intro to 'Children of the Damned' is real nice and melodic, and then they just come in with these monster power chords. Awesome."

"Rapid Fire"

Judas Priest

British Steel (1980)

GUITARISTS: GLENN TIPTON AND K.K. DOWNING

"Glenn Tipton and K.K. Downing are the gods of double-guitar axmanship. They almost fit into the Jimmy Page

mold as classic guitarists. Again, they had great tones and unique styles. And I love those quick little fill leads in 'Rapid Fire.' A lot of the guitarists we're talking about weren't just great lead players, but were real band-oriented players. And that's how I approach playing in Pantera—as part of a band, not as a spotlight guitarist."

"Rock Brigade"

Def Leppard

On Through the Night (1980)

GUITARISTS: STEVE CLARK AND PETE WILLIS

"Man, that first Leppard album really jams, and their original guitarist, Pete Willis, was a great player. I was inspired by him because I was a small young dude and he was a small young dude, too—and he was out there kickin' ass. He made me want to get out there and play. Def Leppard used the two-guitar thing much more back then than they do now."

"Children of the Sea"

Black Sabbath

Heaven and Hell (1980)

GUITARIST: TONY IOMMI

"We used to play that song live. The acoustic intro has some great dynamics, and then Tony kicks in with this simple but hard riff, kind of like 'Smoke on the Water.' Iommi had a monstrous guitar sound on that album. And he had that skidding vibrato technique that was so quick and killer. He hardly ever does a slow vibrato. He started all that detuning stuff, which I really learned from him. He's such a solid, chunky player, and concentrated so much on rhythm rather than lead—and that's something that I apply to my playing."

"At Dawn They Sleep"

Slayer

Hell Awaits (1985)

GUITARISTS: KERRY KING AND JEFF HANNEMAN

"Those guys have a real unorthodox style of playing—it's totally not normal. [Laughs] They have unbelievable rhythm chops. Their songs taught me how to play with guts and aggression. The half-time feel on 'At Dawn They Sleep' is really cool, too. I like how they just start and stop out of nowhere, using no time to build up or wind down. They never give you a chance to get into a song; as soon as it starts, they're battering you over the head, hard and fast."

"Tush"

ZZ Top

Fandango! (1975)

GUITARIST: BILLY GIBBONS

"I'm not a super blues player, but I was exposed to the Texas blues sound while I was growing up, and that definitely rubbed off on me. To me, blues is more of a feel and a vibe, rather than sitting there and saying, 'Well, I'm gonna play bluesy now.' And Billy definitely plays with feeling on 'Tush.' My favorite thing about it is where he lets that one note ring out until it dies off, then gets that rattling noise on the frets. A lot of the little things I do came from listening to Billy."



Regular

A school paper lands a final interview with Dime.

The following interview was conducted by Joshua Gropp on Dec. 1, 2004, on Damageplan's tour bus outside the Phoenix in Toronto, Ontario, Canada. Gropp is a 22-year-old jazz-guitar student at Humber College in Toronto, and is also a guitar teacher. He interviewed Dime for the school newspaper, the Humber College Et Cetera.

JOSHUA GROPP When you were a teenager you were known for winning most of the local guitar contests. What was it that prompted you to enter those contests?

DIMEBAG DARRELL I used to go to this huge music store all the time, and they had these contests where you would go in and just jam out, put some riffs on a tape and do your most impressive shit and throw it in a box with your address on it. And the first one I entered I had only been playing for, like, three months, and I thought I had no chance. But that dream was always there, you know? And I won it—couldn't believe it! After a few years, I had won seven in a row. Won all kinds of cool stuff: ESP guitars, Charvels, Dean guitars, Randall amps. When I went to enter again, they said, "No, dude, don't even enter—you're going to judge the next one."

GROPP What sort of things were you practicing back then?

DARRELL I would just listen to records and learn what I could, then just roll it over and over and over. I tried to take lessons once, and the dude was really good and he tried to teach me theory and all

that shit, but none of it made any sense to me. You know, to be just running up and down these scales when I could be playing fucking Randy Rhoads or something. I just didn't find any enjoyment in it. I don't know what kind of enjoyment dudes get out of it if they already know what a certain mode is going to sound like, or a certain scale before they go to it. It's kind of like the cat's already out of the bag, you know? There's a certain amount of spontaneity that goes on whenever I'm jamming, and I don't think that part of my playing would be there if I did learn all that shit. But yeah, lessons didn't really work out for me, so I went to the old school, listening to records and learning what I wanted to learn.

GROPP In the past you've said that a person is influenced by everything you see and hear, whether you know it or not. Your dad had a studio while you

were growing up, where he recorded a lot of local blues artists—do you think that music influenced you as well?

DARRELL Yeah, it definitely influenced me. I mean, everything



Dimebag (left) with Joshua Gropp

CHRIS PALUSKA



People



MATTHEW SALACUSE

gets in there one way or another, you know? I don't know if it came from my dad's studio or from listening to my mom's eight-track Lynyrd Skynyrd tapes back in the day before I even knew what Van Halen was or Black Sabbath or Kiss. There's a shit-load of kick-ass blues players around here in Texas, and we go out a lot and check these guys out. And it's going to get in there, you know? It's not 150 percent pure metal for me my whole life, you know? I love rock and roll, I love the blues, I love King's X, Merle Haggard, David Allen Coe, you name it. A lot of people that are in bands think you have to preach against every other kind of music in the world to be "hardcore," but that, to me, is just Hitler bullshit. Go ahead and keep your fucking ears closed, you closed-minded fucks, I'm gonna be jamming. There are so many different things that music can do to you besides beat you between the fucking eyes, you know? Of course, that's the favorite feeling, and you've got to have your favorite thing, but give me a goddamn break! Have some variety in the fucking shit, you know?

GROPP It seems that, with bands like Damageplan, Shadows Fall, Children of Bodom and others, guitar soloing is becoming more popular again.

DARRELL I think it's getting a little bit more like that. For a while, people were like, "Fuck guitar solos—they're boring," but I never bought into any of that shit. And all the people that it was coming from were those dudes that play the seven string guitars that could only play the top four strings. So I think everyone that's into guitar playing has been screaming out for the last couple years and now you see more dudes doing solos, or at least short little bits. But I'm not into the short bit thing—it almost seems like you're putting it in there to say, "Look, I could do it if I wanted to." But that ain't the truth—either you can

fucking rip or you can't. I mean, what if Zakk Wylde put out a record and it had only two little short solo snippets? Dude, you would know that that ain't right. You didn't get the whole meal deal!

GROPP What advice would you give someone just starting out in this business?

DARRELL Well, if you're just trying to make it and get rich in this business, just go ahead and hang it up right now. Between the record companies being the way they

are and the fact that people can just download one song instead of buying a whole album, it's hard to make a good living nowadays. But if you want to do it because you fucking love it, then go for it—that's why we're still doing it, because we love it.

When I was a kid, I thought it was fucking Ace Frehley with the fucking smoking guitar, partying, fucking hell-raising all the

time, non-stop. But once we got a record deal I found out how much work was involved. You've got to be really mentally set to take it on if you're going to jump into the whole full-blown rig. You might be able to make some money and have some Gold or Platinum records, but people just don't pay for music the way they used to, and it's harder to make a good living in this business.

GROPP Thanks for taking the time to talk with me, Darrell.

DARRELL Fucking awesome, man. You know, whenever you do an interview with somebody that's truly into it and knows their facts, it's a lot more like you're just shooting the breeze with somebody, and that's where the best stuff comes out. I damn sure know what I'm talking about, you know what you're talking about, and it makes for a good fucking thing. So best of luck to you, and best of luck to everybody that wants to go out there giving it a pull. ■

People just don't pay for music the way they used to, and it's harder to make a good living in this business?

HOME ON DERANGED

FROM THE
HEARTLAND OF
TEXAS COMES
PANTERA GUITAR
DUDE **DIAMOND
DARRELL**, A
HEAVY THRASHER
BORN IN THE
BOSOM OF THE
BLUES.

By Glenn Thrush

It isn't that **DIAMOND DARRELL**, Pantera's ace guitarist, is a reclusive guy. He's just a little hard to find sometimes.

FOLLOW THESE INSTRUCTIONS: First, get yourself to Dallas, Texas. Don't linger—there are lots of handguns in Dallas. Travel 20-odd miles south on the toll road, and make a right on a narrow strip that passes through what used to be a huge plantation. Climb a small rise crested by Luby's Cafeteria, and head into a maze of truck paths in the loneliest, most godforsaken industrial park you are ever likely to see.

Welcome to Pantego, Texas.

Just outside of town, squatting in a sea of scrub weed and rain-faded Coors Light bottles, is a brown block house. Tacked on the door is a single sheet of spoiled notepaper bearing a faded, penciled message: "Pantego Studios, closed session." Some low rumblings reverberate ominously behind the door.

"This is home, I pretty much grew up here," says Diamond Darrell, pushing aside a stack of fan mail and girlie mags to clear a place for himself and his beer bottle. The

studio is part-owned by Darrell's father, Jerry Abbott, an independent country and western producer. Darrell, his big brother Vinnie Paul, Pantera's drummer, and bassist Rex spent most of their childhood jamming here in Jerry's place. The walls are festooned with relics of two divergent musical careers: A Gold record which Abbott received for his contribution to a Jimmy Buffett album hangs side-by-side with a Xeroxed snapshot of Darrell's buddy, Judas Priest's Rob Halford, flexing his biceps in front of a cactus, somewhere in the Arizona desert.

It was in these homey environs that in 1990 the band cut *Cowboys from Hell*, a killer 140,000-seller that put Pantera—and their namesake town—on the map. After eight years of thankless road work and four so-so independent releases, Pantera finally put it together with a sound that fused the rawest elements of thrash, hardcore,

metal and Texas blues. The addition of New Orleans-bred singer Phil Anselmo—a hyperactive skinhead with a roller-derby approach to performance—has the band's stage-diving cadre of supporters arguing with ever-increasing vehemence that Pantera is the world's most raucous live act. For their part, Darrell and company have the Band-Aids, busted gear and bruises to prove it.

But the heart of the band has always been Darrell's tight disciplined playing. Since he first picked up his dad's guitar at the age of 13, Darrell has been perfecting his sound—the product of a bottomless bottom combined with a clarion-like lead tone and a blues man's attention to the sound of each single note.

On the road, Darrell's presence transcends his role as guitarist. He's a certified Lone Star Wild-man, with burning-coal eyes and a crimson-



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Pantera with Russian security after a 1991 gig in Moscow



stained fu-manchu moustache and beard. As one nervous management-type associated with the band apprehensively admits, "It's a little scary sometimes. You never know what the hell this guy's going to do next." Which is to say that he likes partying hard and getting in people's faces—especially mugs belonging to metal's most self-important superstars.

Earlier last year, after returning from a long European tour opening for Judas Priest—which culminated in a dream gig with Metallica, AC/DC and the Black Crowes before 750,000 Muscovites—the band cut a new album that pretty well reflects their worldview: *Vulgar Display of Power*.

But success has wrought changes in Pantero. The loving Abbott boys are using their newly acquired clout to help their father achieve his dream of setting up a studio in Nashville. Unfortunately, the move means that Darrell and Vinnie will have to abandon the studio that has been their playhouse and music factory since childhood.

And there's another change, one very close to Darrell's heart.

"Listen," says the 25-year-old guitarist. "People have been calling me *Diamond* Darrell for too long. It's a mistake. I've always been called *Dimebag* Darrell by my friends. That's my real name. Dimebag Darrell—got it?"

So it is commanded, so it shall be done.



GUITAR WORLD You're the kind of guy who needs a guitar that can take a lot of abuse. Is that why you play those old Deans?

DIMEBAG DARRELL Yep. I just love 'em.

GW Dean has been out of business for several years. How do you get your guitars?

DARRELL I get them with these eagle eyes—I keep 'em peeled for them bad boys. Any town, anytime, anywhere I see a pawnshop, I go in, dude. I find the Deans everywhere. I bought the last one out on the road for \$150. I couldn't

believe it—not a scratch on it. Everything was original on the thing, even the pickups. Of course, I changed those real quick.

GW Just what do you do to your guitars?

DARRELL The first thing I do with any guitar I find is to Floyd Rose it immediately, and then I install a Bill Lawrence L-500-L pickup. In many ways, the Bill Lawrence is really the key to my sound; it's a killer pickup. On the treble strings, it's a real bitch—sounds almost like you're running a CryBaby with the pedal pushed down a bit. It gives you that clear harmonic tone—you get a little bit of a pick squeal every time you hit a note up there. And, of course, it's real thick and chunky on the low strings.

Anyhow, after I get the Lawrence in, I flip it upside down, so that the hot pole, instead of being in the treble position, is in the front rather than near the bridge. It's totally thick and chunky. It sounds good the other way too, but it's a little too squirmy for me. Lately, I've been using a Lawrence L-500-XL, which is an even hotter pickup.

GW Your sound is very distinctive, very personal—I recently heard a reference to a "Darrell" tone. How do you get it, aside from the pickups?

DARRELL It's funny, because in the studio we spend 20 minutes on the guitar tone, tops. Nothing too complicated, dude. That's my sound, period. When I play a lead live, I don't have my guitar tech do anything other than open the gate. That's it. I don't have a special "lead" tone. I don't boost anything; the pickups are always in the treble position.

I'd say that my tone is mostly the product of the Randall amps I use. I don't have a clue why people say I'm one of the few dudes who

can get a good sound out of a Randall. Jesus, I can take any guitar, plug into any Randall and get really close to my tone.

The problem is that people expect to just plug into an amp and be blown away, so they buy themselves a Les Paul and a Marshall. That's the easy way out, dude. I won a Randall half-stack six or seven years ago in a guitar contest. It was a little nasty sounding, a little gritty, but I liked it. I knew that with time I could make it my own sound, and it came around.

GW What effects do you juice your amps with?

DARRELL It's pretty simple, actually. I run my guitar out into a Furman PQ-4, MXR Blue six-band EQ, into my Rocktron Hush 2-B noise gate, and into the amps. And that's about it.

Oh jeez, I forgot the Dunlop CryBaby—wah's the last thing between the gate and the amp, so it gets all that

gain pulsing through it. I run all my leads on the albums through a wah, and just set it where I think it's hot and leave it alone. I don't do that when we're live.

GW Reliable

rumors have it that your European tour with Judas

Priest was less than enormously successful.

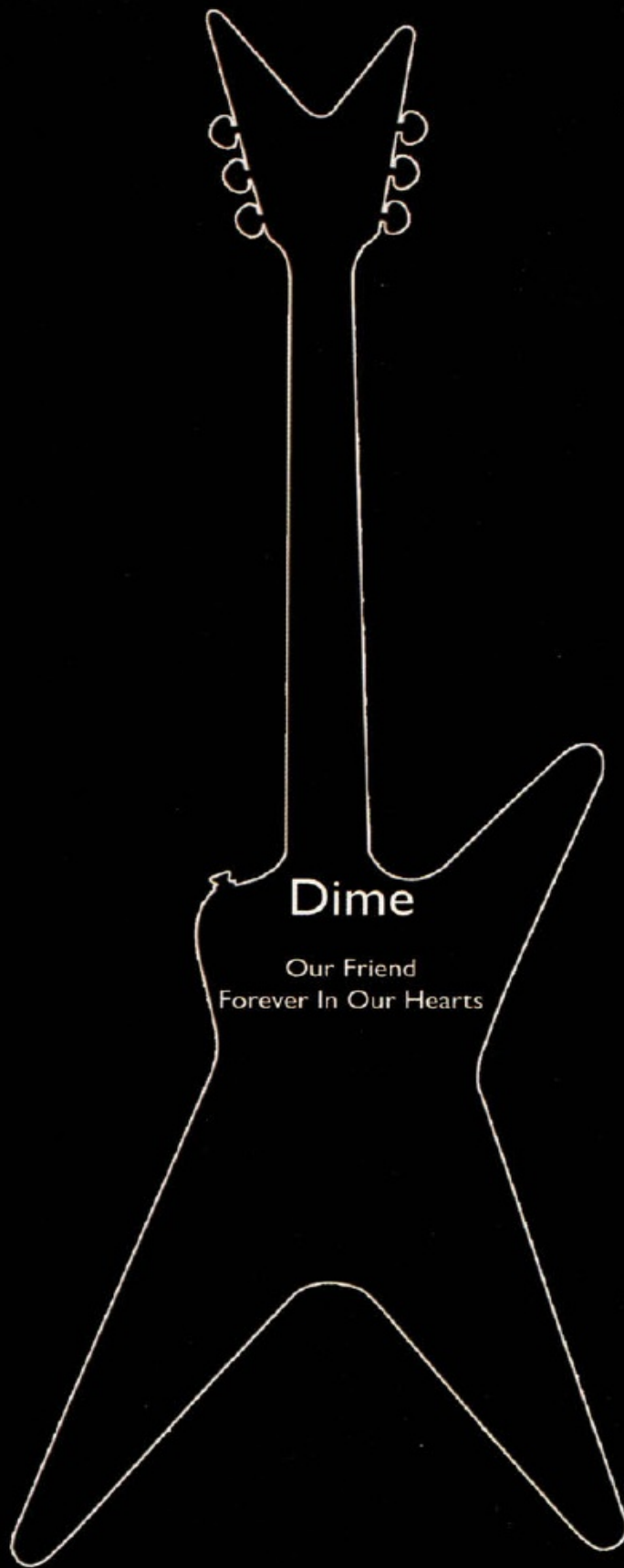
DARRELL It wasn't a total disappointment, but there were problems. The album didn't come out until we were on tour for a week, so nobody had really heard of us. We got to know Rob Halford really well, though. He's a great guy; he did "Beyond the Realms of Death" with us. Awesome.

GW What was it to play in front of nearly a million people in Russia?

DARRELL I can't even describe it, it hasn't sunk in yet. But it has already saved our butts once. We were out in front of the studio, twisting and hurling beer bottles at the stop sign, when these cops came from nowhere and start giving us the third degree. So Phil turns to 'em and says, "I know I got tattoos and no hair, but we're an honest band." He looks at the head cop and says real seriously, "Officer, we just played Russia on behalf of the United States of America." It was amazing, the cops just shook their heads and let us go.

GW I noticed that, on most of your leads on *Vulgar Display of Power*, the rhythm guitar drops out.

DARRELL Yeah, that's true. I did some doubling, but I wanted to capture our live sound. When I play a solo, there's no rhythm guitar because I'm the only guitarist. I didn't think it was right to go and prettify the guitar on an album called *Vulgar Display of Power*. I wanted to keep things...well, vulgar. There are some mistakes here and there, but so what? I'll save the clean and pretty guitars for some other album. ■



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THE Wild Bunch

*Can a Seattle anarchist,
two liberal East Coast
rockers and a Southern
thrash man co-exist
in peace and harmony?*

*Pantera's Diamond
Darrell, Soundgarden's
Kim Thayil and Skid*

*Row's Snake Sabo
and Scotti Hill sit down
and face the nation.*

BY BRAD TOLINSKI

HILL

DARRELL

THAYIL





SABO

THEY WERE SUMMONED from the most distant reaches of the United States: four heavy metal dignitaries, representing three different schools of rock guitar. Given the divergent philosophies of the parties involved and the increasingly fragmented state of hard rock, there's genuine fear that, far from proceeding harmoniously, this conclave of magnahavies will degenerate into a vulgar street brawl.

Soundgarden's Kim Thayil, debonair in an old flannel shirt, is the first member of the distinguished panel to enter *Guitar*

World's luxuriously appointed conference room. The master of all things grungy and alternative clutches a small plastic bag in his right hand.

"It's a box of Clorox," confides the swarthy Seattle native. "I've got to wash my clothes after this is done. You can tell how well a band is doing by their laundry service. I think Guns N' Roses has someone whose sole purpose is to dry clean. Skid Row sends their laundry out to a service every morning. We still have to do our own."

Next to arrive is Pantera's Diamond Darrell, one of thrash music's finest new talents. The good Texan is immediately

REPRINTED
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recognizable by his blue Dean Flying V guitar, an impressive thatch of curly hair and unusually long goatee, which he has partially dyed blood-red. When photographer Lorinda Sullivan compliments the cowboy from hell on his startling mane, he sneers good-naturedly. "My hair's a pain in live performance. I'm always inhaling it: I almost choked to death a couple of times."

After several minutes of general introductions, hors d'oeuvres and Rolling Rock beer and light conversation, the East Coast contingent arrives. Skid Row's Dave "The Snake" Sabo and his collaborator, Scotti Hill, burst in and immediately inquire about the evening's refreshments. After it is announced—to much applause and enthusiastic whooping—that GW is picking up the tab, Darrell, Sabo, Hill and Thayil, distinguished headbangers of state, sit to talk.



GUITAR WORLD The musicians assembled here all grew up in a different region of the United States—Skid Row on the East Coast, Soundgarden in the Northwest and Pantera in the South. How, if at all, were your careers influenced by your point of origin?

SNAKE SABO Location was a real important factor in our success. Kiss was the first band that made a real impact on me, and they were from New York City, which is only a 35-minute drive from where I was born. It probably sounds silly, but their proximity made me feel that I could accomplish what they had accomplished. Success didn't seem as remote as it might have if I had lived in middle America.

Also, all of the record companies had offices in Manhattan, which was just across the Hudson River. So when I started writing music and getting demo tapes together, I just talked my way through every door I could. I was very fortunate in that sense. Eventually we were signed to a New York-based label.

GW How about you, Kim?

KIM THAYIL We were affected by our location, but for the exact opposite reason. I think our sound developed because Seattle is relatively isolated. We were allowed to evolve naturally, independent of commercial pressures and various media trends. We didn't really have the opportunity or desire to play for record people. No one even thought of getting signed, so we just did our own thing.

We were more influenced by Washington's strong punk, hardcore and alternative scenes than by anything that came out of Los Angeles. Whenever bands like Sonic Youth, Minor Threat, Big Black from Chicago, the Butthole Surfers from Texas and Black Flag came into town, all the local musicians went to see them.

Scotti and Snake were fortunate to grow up near New York, because it has such a rich musical history. We had to create our own

history. Our main point of reference was each other. On the positive side, it was a very supportive environment. All the bands went to each other's gigs, and we constantly exchanged ideas.

DIAMOND DARRELL We had the worst of all worlds in Texas, in that we didn't really have a supportive local scene or any record companies. I was mostly influenced by bands like Black Sabbath and Judas Priest—Metallica's *Kill 'Em All* was also a hell of an inspiration.

GW All of you have at one time or another cited Kiss as a primary influence.

SCOTTI HILL I didn't know I was going to be a guitar player until I heard Kiss' *Alive!* I still remember the first time I heard it—I was with my cousin, down in his mom's basement, drinking my first shot of sloe gin. I couldn't believe the sound of the music and the intensity of the crowd. The next thing I knew, I was standing on a couch playing air guitar.

GW In the April 1992 *Guitar World* interview with Darrell, he said he felt that buying a Les Paul and a Marshall was the "easy way out," because you know they're going to sound good.

THAYIL I agree—that is the easy way out. These days, everything sounds like it's being played through a Les Paul and a Marshall. And if you don't have that combination, somebody will try to make you dial it in.

GW Maybe that's why people dig you guys: you each have your own signature sound. Scotti and Snake, what are you two using on tour?

SNAKE A Les Paul and a Marshall—Ace Frehley gave them to me! [laughs all around] Actually, we're using the same things we used in the studio. I'm still using a Rivera amp and an old Ibanez Tube Screamer for my dirty sound, and I've added a few things to my rack to help improve my clean sound.

GW All of you seem pretty low-tech. Have you ever investigated any multi-effects units?

DARRELL I never really understood people who were into those things. I mean, just what I need—30 different choruses and 75 watery reverbs. I think those boxes were designed for people that either play New Age music or sit in their room, shoot crank and go, "Wow! Far out!" You can spend so much time fooling around with those things that you never get around to practicing.

THAYIL It's like you want to tell people, "Remember how good

it sounded when you just plugged your guitar into the amp?" Why spend your whole life—and your bank account—trying to duplicate that sound electronically? It doesn't make sense.

GW Snake, your tone radically changes during the course of a Skid Row performance, so I would imagine your setup is more complex.

SABO You're partially right. I'm usually the guy who plays the random clean, acoustic and electric 12-string parts, but my setup is still pretty simple. I know it looks like I have Sky Lab under the stage, but I just have a couple of heads and one effects unit—everything else is just backup in case my rig goes down in the middle of a set. I went through hell on the first tour, because my ADA occasionally malfunctioned and I didn't have anything to

**"I'm always trying to top myself."
—Dimebag Darrell**



fall back on. I vowed that something like that would never happen again.

HILL We've taken precautions, but so far neither one of us has had any real problems with the Riveras on this tour. I've just had to change my tubes once.

DARRELL I've never had any problems. Randalls are solid-state, and they rarely ever give me any trouble. You could drop one off the Empire State Building and it would still work.

GW Darrell, what was your first setup?

DARRELL Dude, I went through a lot of 'em. My first killer amp was a Sunn Beta Lead. It was solid-state, but that Sunn was incredibly loud. I used to say to my friends, "Hey, check it out, it's only on two." After that, I bought a Yamaha tube amp with a 12-inch speaker. It sounded good, but I could never

get enough drive out of it.

SNAKE I know that amp! Did it have a little parametric EQ built in? I knew a guy in Jersey that had one. He was our local Eddie Van Halen clone. He could play anything by Van Halen, which, at the time, really impressed me.

THAYIL [rolling his eyes] Every town had one of those.

DARRELL Hey, watch it man—I was that dude in Texas. I always played "Eruption" in my solo. Of course, I always fucked up the ending. [laughs all around]

After the Yamaha, I won a Randall half-stack in a contest. As soon as I plugged in, I knew the amp was for me. It really had balls—but it wasn't perfect. It was a little fuzzy sounding, so I tried cleaning the sound

up a little bit with one of the blue MXR six-band equalizers. It was like night and day! That box is god! It's weird—none of the other MXR equalizers affect my sound in the same way. I've got to have the blue one.

GW Darrell, you also get a lot of mileage out of something very simple—your Rocktron Hush 2-B noise gate.

DARRELL You're right. I set the gate real high to produce the tight, ferocious, rhythmic punch that you hear at the end of "Domination" and in the opening of "Cowboys from Hell." It's a little tricky to use live; my guitar tech has to open and close the gate manually. I have everything worked out with him. Basically, he opens the gate for feedback, solos and squeals, and closes it for the tight rhythm parts. It keeps him real busy.



LORINDA SULLIVAN

GW One of the biggest trends in rock these days is the renewed interest in rhythm guitar. Why do you think that is?

DARRELL I used to take really long lead breaks, but lately I've been keeping my solos to a minimum. I've become more interested in creating a band sound than trying to outshine the other guys.

THAYIL I bet the first thing everybody here tried to do was play fast. After a while, though, you realize that speed doesn't matter. Guitarists are a dime a dozen, and everyone is faster than the next. So it gets down to trying to explore your personal style, whatever that may be.

Besides, all this fast stuff just doesn't rock. Kiss and AC/DC are two great examples of bands that never got caught up in pyrotechnics.

HILL Groove is the shit, man!

DARRELL Randy Rhoads was the only guy who was able to pull that off, and that was because he rocked.

GW Kim, you're not solo-oriented, but whose lead playing inspires you?

THAYIL I was more into punk rock, and punk rock isn't very technical. I like Paul Leary of the Butthole Surfers, who reminds me of Hendrix because he never overplays. I also dig Zoot Horn Rollo from Captain Beefheart's band. It sounds like he's improving because his rhythms are so weird, but from what I understand, his parts are all worked out. Neil Young's one-note solo in "Cinnamon Girl" is amazing. Ron Ashton of the Stooges is another great player. Lou Reed's playing on "White Light, White Heat" is scary. I also like the first two Van Halen records.

how to prevent what happened with the help of massage. I haven't had a problem since.

HILL I've had little physical things go wrong right before really big gigs. You know, those shows where management is saying things like [assumed a gruff voice], "This is really fucking important. If you don't do good, your career is over!" I'll wake up in the morning of the show screaming, "Oh shit, I can't feel my legs!" [uproarious laughter all around]

DARRELL I'm not tryin' to be different, man, but I have so much fun onstage. I've never had any problems executing any of my parts. The lead on "Domination" flips me out a little bit sometimes, because it has a real weird stretch, but that's about it. We write the songs for the stage.

Sorry, I tried hard to think of something...

HILL How about when your spit gets caught in your facial hair?

DARRELL Actually, that is a big problem!

GW Darrell, what's the best thing about being the only guitar player in Pantera?

DARRELL The freedom. It's very easy to improvise and play different variations in a trio format. But when there are two guitars, you're always hemmed in by what the other person is playing. My main points of reference are the first two Van Halen records. I'm pretty much influenced by the old school.

GW Are your recorded solos improvised?

DARRELL Definitely. I'm always trying to add things at the last minute, always trying to top myself.

HILL Yeah, I'll play the greatest thing I've ever played in my life and then say, "Let me try that again." When we were recording "The Threat," I remember Snake played a great solo, but was still biting his fingernails down to the bone. It was like, "Hey, Snake, you want some salt for that?"

GW Kim, you have the best of both worlds. Sometimes Chris plays rhythm, and sometimes you play by yourself.

THAYIL It's nice to have that option, but I generally prefer to be the only guitarist because it gives me more freedom. Like Darrell was saying before, another guitar part can really box you in. I've also noticed that if I screw up a guitar part, people look at me, and if Chris screws up a guitar part, people still look at me—because I'm the main guitar player.

GW I think it's significant that, despite the regional and stylistic differences that separate the three bands gathered here, we've managed to find a lot of common ground.

HILL All that's missing is someone from North Dakota.

GW Yeah, I wonder why there are no guitar heroes from North Dakota?

HILL I'm sure there will be. Some North Dakotan is probably out there, even as we speak, burying everybody. ■



THAYIL I remember reading something when I was growing up that really offended me. Someone said they were influenced by Van Halen and Bach. What the hell does Bach have to do with rock and roll? Nothing. I hate when people try to "legitimize" rock by saying that they're involved in jazz or classical music. Rock doesn't need that kind of legitimacy. It shouldn't be accountable to parents, or the musical establishment—and it certainly shouldn't be accountable to the "nose-in-the-air" music establishment. Rock has started to turn into that. People discuss Emerson, Lake and Palmer's arpeggios and analyze this mode and that mode. It's sick.

I just don't understand the point of trying to defend something that obviously stands on its own merits. People are moved by rock music without having to justify it by any established criteria. When I was a kid, my friends would try to convince me that certain rock musicians were better because they inserted jazz or classical references in their playing. I never understood that. Rock, jazz and classical music are separate things.

GW Which Soundgarden song is the most difficult for you to perform?

THAYIL The most difficult song for us, by far, is "Jesus Christ Pose." It's real quick, and there are weird muted parts. If I'm being animated onstage, it's real easy to screw up.

GW What's the tough song for Skid Row?

HILL I play so shitty live, it doesn't matter. [laughs]

SABO I had a really bad experience in Iceland while playing "Wasted Time." My hands started cramping up, and my fingers just went completely out of control. I butchered the song so bad that I was embarrassed to be there. I wanted to walk offstage, because I felt I had let the band and the audience down. I never felt that way in my life. After the show I just sat in a corner and banged my head against the wall. I wanted to quit life. It killed me. The rest of the band was real supportive, and told me it was okay, but it really didn't help.

Later, thank God, I found a solution to the problem. I went to the chiropractor who works with Guns N' Roses, and he showed me



Darrell "Dimebag" Abbott

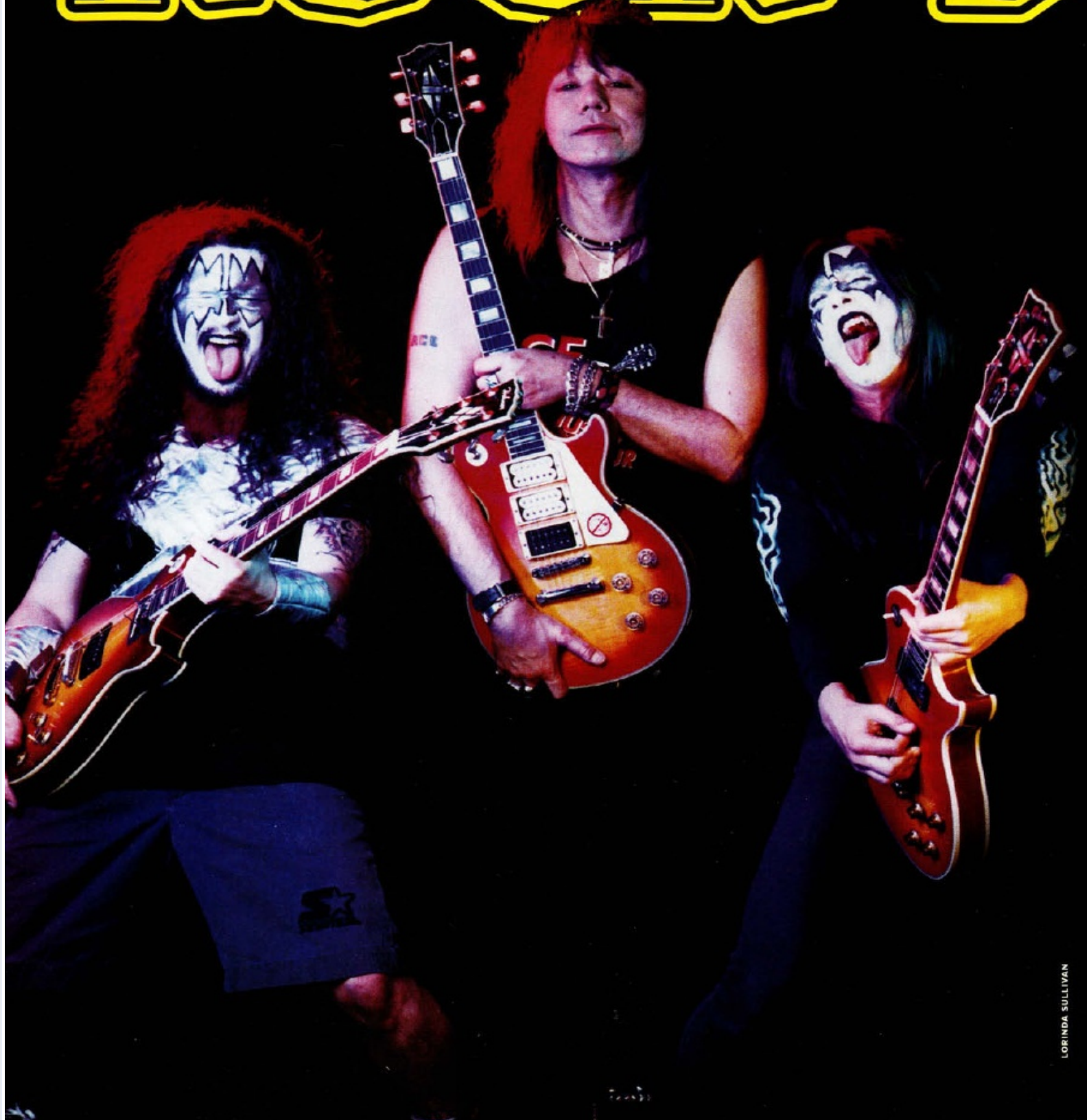
1966 – 2004

**HE CAME TO ROCK...
AND ROCKED LIKE NO OTHER!**



DeanGuitars.com/Dime
Photography: Stephen Jensen

ROCK S



OLD TIERS

Kiss Army Kaptains
Snake Sabo & Dimebag Darrell
come face to face with
Ace Frehley,
the man who gave meaning to their lives—
and learn the truth about
his shocking past.

By Jeff Kitts

Pantera's Dimebag Darrell and Skid Row's Snake Sabo, eyeing each other with great suspicion, are ready for the great competition. No, they aren't trying to outshred each other in a sweaty all-night jam. Rather, they're trying to see who will emerge champion in a two-man Ace Frehley look-alike contest. 🍷🍷🍷 Armed with jars of clown white, Stein's liquid silver and assorted other powders and creams, the duo work like demons to replicate the distinctive Kabuki makeup of their favorite guitarist, ex-Kiss member Ace Frehley. The stakes are very high, especially since the man who is to judge the results will be none other than their hero, Ace—in the flesh.

Darrell, who has the advantage of having painted his face numerous times in his formative years, mercilessly heckles Sabo, who appears to be having trouble with some runny mascara. Sabo responds by telling the Pantera guitarist where he can stick his red, billy-goat beard. Both cackle like madmen. Soon they are done: both Dimebag and Snake have eerily transformed themselves into perfect copies of Ace, circa *Alive!*, 1975. "It's a tie," Frehley whispers, a bit stunned.

There is obviously, something strange about two successful young musicians participating in such a bizarre event. The truth is, Sabo and Darrell are simply engaging in hero-worship rites of the most powerful sort. One of the greatest rock and roll secrets of the last two decades is the prevailing influence of Kiss, and particularly Ace Frehley, on a whole generation of young musicians who grew up in the Seventies. Like the Beatles in the early Sixties, Kiss introduced rock and roll to millions of embryonic headbangers who were hypnotized by their cartoon personas, chunky hard sound and outrageous stage show. Among these were the young Snake and Darrell.



REPRINTED
FROM
GUITAR
WORLD,
AUGUST
1993

"Kiss was my first rock experience," says Sabo. "They made me want to play guitar. In fact, I used to get into fights with kids at school who thought Ace wasn't as good as Jimmy Page. I'd fight for his honor."

As for Darrell, his obsession with the Kiss guitarist is so extreme that last year he had an image of Ace tattooed on his chest. "Before the day is through, I'm gonna have Ace sign his name on my chest next to his picture," he vows. "And when I fly home to Texas tonight, I'm gonna head straight to the tattoo parlor and have them ink it in permanently!" (See photos, page 28.)

Frehley is somewhat humbled by Snake and Darrell's hot adulation: "To tell you the truth, I never realized the effect Kiss had until long after I left the band," admits Ace. "Ten years later I had kids coming up to me, telling

me that *Alive!* and *Alive II* were their rock and roll bibles—and that flipped me out. I never thought about that stuff while I was in the band, and I was really surprised by it later."

At the end of a lengthy photo session—during which the three Aces brandish Les Pauls equipped with smoke bombs—the trio seat themselves, and prepare to engage in a lengthy discussion of Ace's stormy Kisstory. But first, Ace must autograph Darrell and Snake's guitars, tennis shoes, posters...

DAVE "THE SNAKE" SABO How old were you when you joined Kiss?

ACE FREHLEY 23.

SABO How did you hook up with Kiss?

FREHLEY By answering an ad in the *Village Voice* that said, "Band with recording contract looking for a guitarist." The first song they taught me was "Deuce," and I loved it right from the first time they played it for me. When I came back for a second audition, they told me I had the gig—then I found out there was no recording contract. [laughs]

DIMEBAG DARRELL How did you react to the idea of wearing makeup?

FREHLEY Everybody in the band wanted to do a theatrical show, and obviously, makeup was included in that. At that time, Alice Cooper was really big and the New York Dolls were doing well, and both of them used makeup. So when they first asked me about wearing makeup, I thought it was a cool idea.

DARRELL Did you all design your own masks?

FREHLEY Yeah. We developed the makeup at a club on Long Island called the Daisy. The first night we played with makeup, Paul's face was all red and my face was silver. I think Gene was the first to put makeup around his eyes and wear black lipstick. Then we all decided that we should wear white faces with designs around the eyes. I was always into science fiction and astronomy, so that's how my image evolved.

GW Did the fact that the public had no idea what you looked like without makeup ever frustrate you?

FREHLEY No, I thought it was great. If everyone knew what I looked like back in 1978, I wouldn't have been able to go anywhere. It's funny—I get recognized a lot more today than I did when Kiss was at the peak of its popularity. To tell you the truth, the makeup let me live my life outside of the band much more easily. I had my anonymity back then, and today I don't.

DARRELL I used to take the *Double Platinum* album and trace the embossed pictures inside to see what you guys might look like without makeup. [laughs] What's the closest you came to getting photographed without makeup?

FREHLEY We were photographed a lot, but we always had bodyguards with us who would take the cameras and rip out the film.

DARRELL How did the band keep such a tight control over the photos for 10 years?

FREHLEY To tell you the truth, most magazines really didn't want to print pictures of us without makeup. I can remember a couple

"I USED TO TAKE THE DOUBLE PLATINUM ALBUM AND TRACE THE EMBOSSED PICTURES INSIDE TO SEE WHAT YOU GUYS MIGHT LOOK LIKE WITHOUT MAKEUP."
—DIMEBAG DARRELL



of times where the magazines did get photos of us unmasked, but didn't print them—they wanted to work with us. They knew that the band's mystique was selling a lot of magazines for them, and they didn't want to ruin that.

SABO To me, the band's image and makeup were always secondary to the music, but I think a lot of people only saw Kiss for their theatrics. Was that ever a problem?

FREHLEY There definitely were times when I felt that the theatrics almost overshadowed the music. I never wanted the music to become secondary to the show. I can remember nights when I didn't play very well, but I was very animated onstage—and people would tell me it was the best they'd heard me play in a long time. Then there were nights when I concentrated more on my playing and backed off on the choreography, and people told me I had an off night. It was then that I realized that the music was *not* the most important thing about Kiss. It was another contributing factor to my eventually leaving the group.

SABO When you were young, did you always see yourself becoming a musician, or did you have other aspirations?

FREHLEY I came to a crossroads in my life when I was 16. All my guidance counselors were telling me that I should go to art school and become a graphic artist. But although I knew I had the ability to do that, my heart was into playing rock and roll. Then I cut school one day and saw the Who opening up for Mitch Ryder in Detroit, and I knew for sure what I wanted to do.

DARRELL How many guitars do you own?

FREHLEY Only about 25. I used to have 150, but I dumped them when the vintage market bottomed out. If you remember, when Eddie Van Halen became popular, everybody started playing Kramers and Jacksons, and the vintage guitar market really dropped. And I didn't want to get stuck with all these guitars, so I sold them. Man, I had mint vintage Gold Tops from the early Fifties with the tags still on them. I'm kind of sorry that I did that because

"SNAKE AND I BOTH LIKE TO DRINK. NOW THAT YOU'VE LIVED THROUGH HAVING AN ALCOHOL PROBLEM, WHAT ADVICE CAN YOU GIVE US?"
—DIMEBAG DARRELL

today they'd be worth about a million dollars.

DARRELL Do you have a favorite guitar?

FREHLEY Yeah, my three-pickup cherry Custom.

DARRELL Do you use all three pickups?

FREHLEY No, just the treble. The other two aren't even wired. [laughs]

GW Do you have a favorite guitar solo?

FREHLEY [to Snake] Well, Sebastian's [Bach, Skid Row vocalist] favorite solo is the one in "Strange Ways," and we're playing that song live now, and I only recently realized how great that solo is. Sometimes you forget things you did a long time ago, and I'm really getting back into my older solos now.

DARRELL Are your solos spontaneous or do you work them out before you get into the studio?

FREHLEY I usually don't figure them out beforehand—I just push the button and go.

GW What about the smoking guitar solo at the end of "Shock Me," on *Alive II*? Was that rehearsed or spontaneous?

FREHLEY That one was kind of planned out. I basically did the same solo every night, with minor alterations. You know, I can remember going to shows as a little kid and watching guitar players who played their solos exactly the way they did on the album, and that always impressed me. I don't like guitar players who try to be cool and play something completely different from what's on the album, and I don't think the fans want that. To me, when you change a solo, it's almost like changing the lyrics of a song, and I think it disappoints the fans.

DARRELL Do you know a lot of theory?

FREHLEY I don't know shit from shineola. [laughs] I think that's one of the reasons that I'm original—I never took lessons or had any

formal training.

GW Do you think you're more respected as a guitarist today than when you were in Kiss?

FREHLEY I'm probably a more legitimate guitar player today than I was during the Seventies. I think it's because I'm a survivor and still playing after all this time, and people respect that. But I think there was a time when it was almost uncool for serious musicians to like Kiss. We were considered more of a teenybop group because we were on the cover of *16* magazine all the time.

SABO When I'm onstage, certain things tell me whether I'm having a good night. What do you feel when you know you're playing well?

FREHLEY Sometimes when I'm playing lead, I get a jolt of electricity that runs through my arm down to my hand that tells me I'm really smokin'. The strings become butter and the guitar almost plays itself. It's a feeling I can't explain, and it's only happened about a dozen times in my whole life. I wish it would happen more often.

DARRELL Speaking of getting "jolted," what happened that time you got electrocuted onstage?

FREHLEY Man, that was flipped out. It happened in Lakeland, Florida. We were touring with the big set, the one with the two staircases that's pictured inside *Alive II*. Gene ran down the stairs on the first song and I walked down nice and slow—my balance wasn't so good. The power in the building was weird that night, and when I came down, I just grounded out as soon as I touched the metal railing with my hand. I couldn't let go. Once I got loose, I just fell back—I was out. I had burns all over my fingers. When Paul realized what had happened, he told the audience I

(Left) Ace signs Dime's chest, and (right) the resulting tattoo



was having a problem. They all started chanting my name, and that kind of got me going again. It took at least 10 minutes for me to get back to feeling somewhat normal.

DARRELL What gauge picks and strings do you use?

FREHLEY Medium picks and Gibson .009 to .046 strings.

DARRELL What about amps?

FREHLEY I've been using Laney amps lately.

GW Where did you get the idea for the smoking guitar?

FREHLEY We got some smoke bombs when I was on the road with Kiss in the early days, and it occurred to me that if I put a bomb inside the casing of a Les Paul, drill a hole in it and let the fuse stick out so I can light it with a cigarette lighter, the smoke would have to go through the wire channel and come out. And I did that for three or four shows until I realized that I screwed up all the volume controls. [laughs] That led to me hooking up with an engineer and designing the one that I use now.

DARRELL Does it have a time limit, or will it smoke for as long as you want?

FREHLEY I use different sized smoke bombs for different venues. I make the bombs myself, and how big I'll make the bomb depends on the size of the room. I can tell how long it's gonna burn just by looking at it.

DARRELL I was listening to *Alive II* the other day, and your voice was definitely weaker in those days than it is today. Have you been working on it?

FREHLEY Well, I don't practice and I don't warm up before a show, but it helps that I've been singing a lot in the past six months or so. Your voice is like a muscle—when you sing a lot, it gets stronger. Three or four years ago I wouldn't have been able to sing "Detroit Rock City" for an encore—my voice just wasn't strong enough. But now I'm having more fun

onstage because I can belt it out a little more.

DARRELL I've heard rumors that you used to lie on your back in the studio to hit the high notes. Do you still have to do that?

FREHLEY I didn't lie on my back to hit high notes—I did it because I was nervous and I didn't want anybody to see me sing. [laughs] I made Eddie Kramer lower the lights and I laid down so he couldn't see me through the glass, and that's how I sang my first lead vocal, which was "Shock Me."

DARRELL Using one word for each of you, describe yourself, Gene Simmons, Peter Criss and Paul Stanley.

FREHLEY I don't know—Spaceman, Monster, Catman and Poser. [laughs]

SABO Is it true that the reason you, Gene, Peter and Paul did your solo albums in 1978 was to keep the band together?

FREHLEY Well, we did need a break from each other. But if I hadn't done the solo album, I probably would have stayed in the band. When I got away from the rest of the band and did my solo album, I finally realized what I could do on my own. I found I was much more creative.

DARRELL What exactly were you doing when you crashed your DeLorean in 1983?

FREHLEY I was going 100 miles an hour against traffic on the Bronx River Parkway in New York.

DARRELL Were you loaded?

FREHLEY I was beyond loaded. [laughs]

DARRELL How hard were you hitting the booze back then?

FREHLEY Pretty hard. But today I don't need it—it's fucking great being sober.

DARRELL Snake and I both like to drink. Now that you've lived through having an alcohol problem, what advice can you give us?

FREHLEY It's really a personal decision. Some people can handle it, some people only drink on weekends—but when I was drinking, I wanted to drink every day. But I

know that I can't do that anymore. Basically, I just couldn't handle the hangovers anymore, and I knew I'd end up killing myself. Plus, my daughter becomes a teenager this year, and how can I tell her not to drink or do drugs if I'm high all the time? You know, she was listening to my solo album for the first time the other day, and she keeps playing "Ozone" over and over again. [laughs] I feel a little weird about it because I talk about getting high in that song, but I'm also happy that she's finally discovering who her dad is and where he's been.

GW What about Paul and Gene? Is it true that they've never tried alcohol or drugs?

FREHLEY Paul used to drink wine occasionally, but not in excess. But to my knowledge, Gene never drank or smoked pot. I don't trust people who've never had a drink. [laughs]

SABO What was it like making the movie *Kiss Meets the Phantom of the Park*?

FREHLEY Actually, I really didn't enjoy it that much. A lot of that had to do with the shooting schedule because I was a night guy—I liked to hang out and go to clubs around L.A. at night—and we had something like an 8 A.M. makeup call. And since my hotel was about an hour from the set, I had to get up at like seven in the morning with a fucking hangover, go to the set and start putting on makeup at eight. By nine I'd walk on the set, and the director would go, "I think we're going to do close-ups of Gene today. We won't need you until after lunch, Ace." He did that to me a couple of times, and one day I just snapped and took off in a rented Mercedes.

DARRELL Do you see a Kiss reunion in the future?

FREHLEY That's really in the hands of Paul and Gene. They own the name and they'd have to propose it to me in the right way. And would I consider it? Yes. It could be a great thing. ■

FRIEND, BROTHER, HERO.
HIS GIFT RESONATES ETERNAL.



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In 1990, on the *Cowboys from Hell* tour



Is heavy metal dead? Not if Dimebag Darrell has anything to say about it. By Brad Tolinski

DIMEBAG Darrell Abbott, Pantera's high priest of six-string destruction, is feeling ornery. His eyes narrow as he slowly picks up his metallic blue Dean guitar. Cradling it like a sawed-off shotgun, the self-proclaimed "cowboy from hell" begins to frown. It's obvious that he has something urgent on his mind.

"I grew up a heavy metal kid and we are a heavy metal band," he growls in a rapid-fire Texas twang. "I know it's not fashionable, but I'm proud to say that's what we are and that's what we do. It kills me when I see some metal band trying to pass themselves off as an 'alternative band.' Well, dude, they can join the pack, but we'll remain true to our roots while shit keeps

twisting around us."

And twist it does.

While the rest of the rock world continues to be preoccupied with the next big Lollapaloser, Pantera has been steadily reinventing and reinvigorating heavy metal for the Nineties. By combining the rawest elements of thrash, Texas blues and hardcore, the band has created a new form of metal—one that is rhythmically aggressive, sophisticated in construction and, yes, even hip.

At the epicenter of Pantera's musical mosh pit is the band's larger-than-life guitarist, Dimebag Darrell. His trademark crimson goatee, custom guitar and colorful command of good ol' boy slang has made him a

hero among hard rock fans. But his bone-rattling rhythm work, inventive soloing and distinctive, razor-sharp "Darrell tone" is what has made him a legend among a whole generation of guitarists searching for a new Edward Van Halen. And like Van Halen, the key to the Texan's large talent is his healthy disregard for rules and regulations.

"The worst advice I ever received from my dad was to play by the book," explains Darrell. "My old man used to flip out whenever I would try to branch out and do something different. Although he didn't do it on purpose, he really held me back in the beginning. He owned a recording studio in our

hometown of Pantego, and if something was a little too hot on tape or was distorted, he'd say, 'Don't do that, Darrell—do it by the book.' My sound didn't develop until I started ignoring the recording manual.

"It's funny, because he still doesn't really understand what we do. When he heard 'Fuckin' Hostile' on *Vulgar Display of Power*, he absolutely freaked! He told me, 'Son, people are going to think somethin' is wrong with the record and take it back.'"

On Pantera's latest release, *Far Beyond Driven*, Darrell continues



REPRINTED FROM
GUITAR
WORLD,
APRIL 1994

THE ROGUE RIDER



to ignore his bookish dad's advice. In addition to his usual wicked rhythm and lead work, the guitarist has introduced a noisy, new industrial slant into his playing. By cleverly manipulating bursts of dissonant white-hot feedback on several tracks, he has added yet another startlingly abrasive dimension to his already distinctive approach. More surprising still is Darrell and his band's sensitive acoustic reading of Black Sabbath's psychedelic chestnut, "Planet Caravan."

In person Darrell is, in his own words, "a spazzer." Before our interview begins, he hyperactively bounces over to a battered guitar case that is held shut by three strips of heavy-duty duct tape. ("All the latches are rusted or broken from touring," he explains.) After rifling through its contents, he produces a pick that appears to have been hacked with a rusty pocket knife.

"Check the grooves," Darrell says, shoving the scarred plectrum in my direction. "I've also had my volume knob sliced up."

When asked why, he answers with a demented grin, "They're sweat-proof!"

And, like their owner, a little rough around the edges.



GUITAR WORLD I understand that when you were a kid, your father was a musician, and that he owned a recording studio in Pantego, Texas, where you grew up. Did he have any impact on your decision to pick up the guitar?

DIMEBAG DARRELL Absolutely. My old man was a musician—that's what he did for a living. And like most fathers, occasionally he'd let me visit where he worked. So I started going to his recording studio and I really dug it.

GW Do you have any memories of those early visits?

DARRELL Sure. A Pantego radio station used to sponsor local talent, and the bands would cut tracks in my dad's studio. I'd always

squeeze in there and try to check their shit out. When you're a little kid, you have nerve. I'd walk right up to whoever was recording and say, "Hey, dude, what's the lick of the week?" I'd be strappin' them dudes up, and getting them to show me their shit.

GW Did your dad encourage you to play guitar?

DARRELL Encourage me? No, I wouldn't say that. But the opportunity to become a musician was always there. For example, I can remember one birthday of mine where he said, "Son, you can either have a BMX bike or you can have *this*," and he pointed to a guitar. I ended up taking the bike, but he did plant a seed in my mind.

I think he might have been a little reluctant to push me into music because he had seen enough of the rock and roll lifestyle to know that it's probably not the best thing to pursue. It would be the same as saying, "Here, go sell your soul to the devil." It's not something you want for your son. You know that phrase, "Sold your soul to rock and roll"? It ain't full of shit, man! [laughs]

GW So when did you decide to sell your soul?

DARRELL When I discovered Ace Frehley and Black Sabbath, dude. I went back to my old man and asked if I could trade my bike back for the guitar. [laughs] Actually, I didn't ask him that, but if I was slick, that's what I would've done! I didn't get my first guitar until my next birthday. I was about 11, and he gave me a Les Paul copy and a Pignose amp.

Initially, I just used the guitar as a prop. I'd pose with it in front of a mirror in my Kiss makeup when I was skipping school. Then I figured out how to play the main riff to Deep Purple's "Smoke on the Water" on just the E string. Next, my old man showed me how to play barre chords, and that's when things started getting *really* heavy. But I think the turning point came when I discovered an Electro-Harmonix Big Muff Fuzz. Feedback! Distortion! Dude, that was *all* she wrote.

GW Did you ever get to work in your father's studio?

DARRELL Yeah, he'd pay me 20 bucks here and there to do piano overdubs or punch-ins while he was trying to do his vocals. So I learned quite a bit at an early age about how a studio works.

However, my brother Vinnie is really the guy that followed in my old man's footsteps. He's a complete gadget hound and really knows his way around a studio. Vinnie, in fact, is partly responsible for my sound.

On our early demos, I was really frustrated with my recorded sound. I'd tell my dad, "Dude, I want more 'cut' on my guitar—I want more *treble*." And he'd say, "Now, son, you don't want that. It'll hurt your ears." But my dad just didn't understand. Then Vinnie started getting behind the boards. That's when things started to sound the way I wanted them to sound.

GW Could you use the studio any time you

wanted to?

DARRELL Nope! No fuckin' way. And we never abused the privilege. The local dudes who knew that my dad owned a studio would say, "Ahh, dude is spoiled," and this and that. But we didn't abuse it at all. I'd always ask if we could use the studio first, and if our dad didn't want us there he would tell us, and that was that. But I definitely tried to get down there as often as I could. [laughs]

GW Did your dad have any good advice regarding the music business?

DARRELL Yeah: "Write your own music."

GW What's the worst advice he gave you?

DARRELL To play by the rules. To turn down the treble knob because it will hurt someone's ears. My old man used to flip out whenever I would try to branch out and do something different. Although he didn't do it on purpose, he really held me back in the beginning. If something was a little too hot on tape or was distorted, he'd say, "Don't do that, Darrell—do it by the book."

GW You mentioned that your father taught you your first barre chords. Did he show you anything else?

DARRELL I would go over to his house on weekends, bring a record of a tune that I wanted to learn, and he would show me how to play it. I think I took "Cocaine" over there the first time; not the drug, of course—the Eric Clapton tune. First he showed me a basic barre chord version, then he showed me other ways to approach it with different chord inversions. So I would get little bits of information from him like that.

I also learned how to pick things off of records from him. That was back when people still listened to records. [laughs] I'd watch how he tuned to records, and he'd say something like, "Son, these guys tune way down." And I'd ask him, "You mean there's a standard tuning?" I was completely clueless. He'd just help me put together the pieces. I watched how he did it and started doing it on my own at home.

GW So you never had any formal lessons?

DARRELL Naw. I tried one time. I was in a rut and I wasn't getting anywhere, so I thought I'd just go up the street and get a guitar lesson off this cat. He wrote down some weird scale and tried to explain how it worked. After we finished he said, "Now go on home, practice that scale, and show me how well you can play it next week." So I took it home, played around with it for a few minutes and said, "Fuck this, I just want to jam."

I respect people that can read tablature and all that shit, but I just don't even have the patience to read the newspaper. I'll read three or four lines and that's it. I'm a spazzer, you know?

GW When did your brother Vinnie start playing drums?

DARRELL That's a good story. One day Vinnie came home from school with a fuckin' tuba. My old man said, "Son, you won't be able to make a pretty penny playing that

thing. Take it back right now and tell them that you're going to play drums!"

A year later, I tried to hop on Vinnie's kit and hang with him, but Vinnie just blew me away. Our story is almost identical to the Van Halen story. Both Eddie and Alex played drums, but Alex killed, so Eddie decided to pick up the guitar. It was the same in our case. Rigs [Vinnie's nickname] definitely dominated me on the kit, so I started playing guitar.

GW How did Vinnie influence you?

DARRELL Vinnie taught me a lot about timing. For example, I can remember one day we decided that we were going to try to learn "More Than a Feeling," by Boston. We started jamming on it right before we had to leave for school. We were already late when Vinnie pointed out that I had left out one chord—that I was coming out of one section before the beat had a chance to turn around. I'm like, "What are you talking about?" So he counted everything out for me and showed me where I was missing a chord. We went back and listened to the record and, sure enough, he was right.

It's always been like



that. Vinnie is very knowledgeable. He was the one that paid attention in school! He learned all his drum rudiments.

GW That you and your brother worked closely together is easy to see. Your rhythm guitar playing, in particular, is very tight and percussive sounding—you guys almost sound like you're playing a form of heavy metal marching drum rudiments in unison at times. What's it like playing in a band with your brother?

DARRELL Great. We're more like best friends. I think we have a better relationship than most brothers because we're working for the same goal. In most families, one brother will be a doctor and the other will be a lawyer, or a street bum—however it works out. I don't even know how to put this without sounding wacky, but we don't have a "push/pull" relationship at all. It's just very natural; we don't fight and shit.

GW Was there ever any rivalry between you?

DARRELL A little bit, but not much. He always had the business sense and I had the street-level sense. We both respect our differences and, luckily, we're able to just kind of put the two together. But now that I think



In 1994, on the *Far Beyond Driven* tour

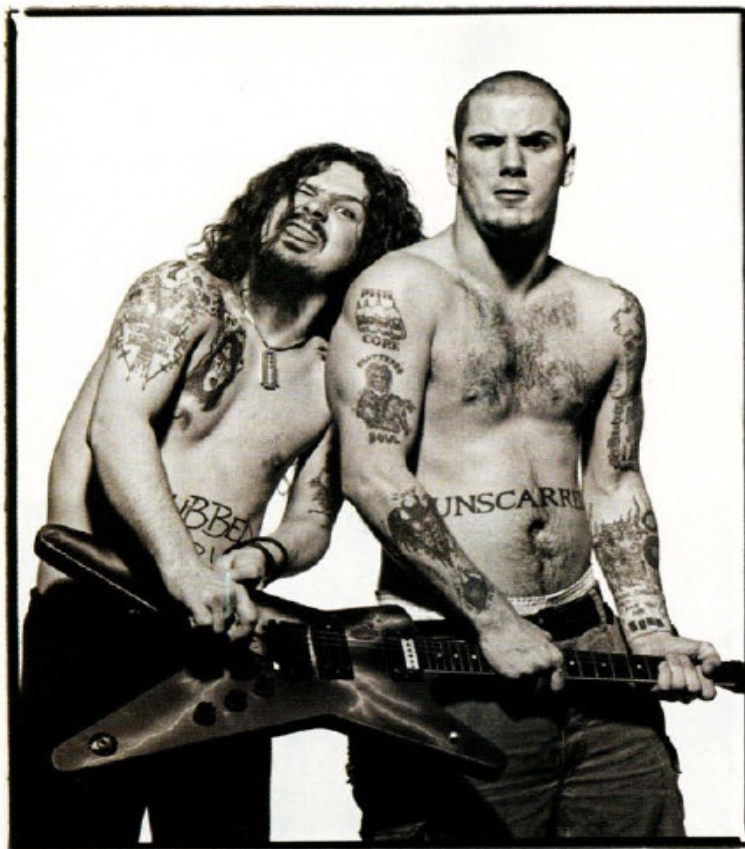
about it, he *did* kick my ass a few times when we were growing up. [laughs] All I can say is that I'm fortunate to have a brother that can rip on the drums like Vinnie Paul. I mean, it's hard enough to find someone that can just beat on the skins.

GW What do you contribute to Pantera's songwriting process?

DARRELL Every song is different. There are no plans, no formulas. We know it's got to jam, and that's about it. When we started this album, I didn't have as many riffs written as I've had in the past, but I had a vision of what I wanted. I knew it was going to be one bad fucker—refreshing, new, and that's what it was.

GW How do you write your riffs?

DARRELL A couple of songs were actually



written in concert. If you improvise a riff and the crowd immediately reacts to it, you know you're on to something.

GW You rarely hear of a band that will take a chance on improvising new riffs onstage these days. Everyone seems so well rehearsed and conservative.

DARRELL Ah shit, you know us—the most dangerous band in heavy metal! Let me tell you a story. We wrote practically all of “25 Years,” off the new album, in concert. One night, in front of a packed house, we just started jamming and came up with the main riff in the song. Phil

on the slow section, everyone was just sipping on their beers and staying kind of quiet. Then I realized that the tune had lost its momentum and its power, so I said, “Fuck the lead.” The big picture, man, that’s where it’s at.

GW “Five Minutes Alone” is another of the album’s songs that features a pretty minimalist lead.

DARRELL In my *Guitar World* column, I’m always talking about getting on one note and holding it, feeling it. So one day I was out in my garage, just dicking around on my eight-track, trying to figure out what “Five Minutes

to broaden the band’s vision?

DARRELL We never plan anything: we just let nature take its course. But if you ask me, we did broaden our vision on this album. Actually, when I presented a demo of “Hard Lines, Sunken Cheeks” to the band, I thought I’d get mixed reactions, at best. But everybody dug it, and Phil saw the possibilities right away.

Musicians tend to get bored playing the same thing over and over, so I think it’s natural to experiment. On “Good Friends,” for example, instead of playing a traditional solo,

“Initially, I just used the guitar as a prop. I’d pose with it in front

was really getting into it and he started making suggestions while we were playing. At one point he told us to stop. So we stopped. And he said, “Dudes, go into a straight chug right there.” This is in front of hundreds of people! We just put the crowd on hold for a few minutes while we put the song together. I don’t think anybody minded, they just sat there and checked us out while we worked things through.

GW How is this album different for you?

DARRELL We’ve been getting into the band thing. I’ve been trying to look more at the big picture—trying to figure out what’s appropriate for the tune. For example, we were working on this very aggressive song called “Slaughtered,” and at first we decided that we were going to insert a slow, melodic lead guitar part in the middle of the tune. But while we were working

Alone” needed. Since I was only going to take a short solo, I started asking myself, “Do I need to burn something real quick for the sake of burning?” “Never,” was the answer. Then I thought, Why don’t you take your own advice? So I hit that one note and it really felt good. At first I was going to hop off of it, but then I thought, No, the one note, dude. And I hung, and hung, and hung. Then I started bending the string up and down until it sounded like a siren, and that is all that song needed.

GW I noticed an experimental edge on the new album: “Good Friends and a Bottle of Pills” has an almost industrial feel. “Hard Lines, Sunken Cheeks” is epic in length and mood. And your cover of Black Sabbath’s “Planet Caravan” even features bongos and acoustic guitars. Did you intentionally set out

I just opened my guitar up all the way and let it feed back for effect.

GW That’s a cool section, but it sounds like the feedback is being effected somehow.

DARRELL Good ears, dude. I discovered pure feedback wasn’t quite enough, so I added a DigiTech Whammy Pedal to the equation, which helped produce a sound that was completely fucked up!

GW I hear the DigiTech Whammy Pedal on several other tracks. You used the pedal’s harmonizer feature on the solo for “Strength Beyond Strength.” How did you have it set?

DARRELL I don’t really know! Like I said before, I don’t really have any training in theory, so I just kept turning knobs until I found the most wicked sound. Actually, there are two guitars playing that lead. One is play-



ing the lead without effects, another guitar is doubling it with the Whammy Pedal, and both are going through one of those little 10-watt Marshall heads to produce what I call my "fry sound." It's the sound that I get on my eight-track demos.

GW Is that the Whammy again on "Becoming"?

DARRELL Yes, sir. I'm using it on the rhythm part. I depress it on the third beat of every other measure to produce what Phil calls the "step on the cat" effect. It's too bad that you noticed it was a Whammy Pedal, because we were going

could've done that." But let me tell you, I'm the kind of dude that *would* do that. And on the record, not at "show and tell."

GW When I first heard "Becoming," I thought, Someone is actually coming up with some new sounds.

DARRELL Noises, dude! Tones and noises!

GW While we're on the subject of rude noises, what's going on at the beginning of "Good Friends and a Bottle of Pills"?

DARRELL I was standing next to Vinnie, who plays drums really hard, and I was slowly moving my volume knob to see how far I could

about my influences. I learned about double-tracking leads from Randy—especially the way he played them. He played them tight but loose, so they would flange just a little, and that's what I tried to do on "I'm Broken."

GW Was Randy important to you?

DARRELL Fuck, yes. If he was still around, there'd be no telling what that cat would be bustin' off. To me, Eddie Van Halen was heavy rock and roll, but Randy was heavy *metal*.

GW I know you're a fan of vintage effects pedals, like the MXR flanger. Where do you get them?

of a mirror in my Kiss makeup when I was skipping school."

to tell people that we were abusing an animal to produce that sound—you know, "We were jumping on a cat, then we simply plugged a cord up its ass and threw a little EQ on it." That was one of the songs that started with Vinnie's incredible drum groove.

Because I used the Whammy Pedal on the rhythm part, I decided to use it on the lead as well. The only thing I had between my guitar and my amp was my Dunlop Wah and the Whammy, so like an idiot I decided to try and play my solo using both effects simultaneously. I figured it was going to sound horrible, but everyone started saying, "That's cool, dude, that's cool." So I kept it, and then I doubled it and it was done!

I know some of your readers are going to rag at me and say, "Aw, dude, anybody

go before the guitar started feeding back. I had my guitar running through an old MXR flanger, and my intention was to just make a little bit of racket in the beginning of the song. Just by chance, the pickup started picking up Vinnie's snare drum and it popped the gate open. So the drum is actually triggering the guitar, and that's what you hear.

GW Are you playing any chords?

DARRELL Naw, I'm just standing there drunk, fucking around with my volume knob. [laughs]

GW Let's talk about a solo where you do let your fingers fly. The double-tracked lead on "I'm Broken" sounds like an homage to Randy Rhoads.

DARRELL All right! You heard that? That's right on the money. People always ask me

DARRELL Pawn shops, man.

GW Where are the best pawn shops?

DARRELL The best ones are anywhere where the owner doesn't know the value of his merchandise. One time I was checking out some guitars, amps and effects at a pawn shop and the store owner unintentionally gave me a defective chord. So I plugged it into an effect that I wanted and started kicking the box around so the chord would crackle. As soon as I got the store owner's attention, I started pretending it was the effects box that was broken. I started cursing and calling the effect a "no good piece of shit." He said, "It was working fine three weeks ago. We gave up 30 bucks for that thing." So I said, "Well, it can sit here and rot then. Nobody's gonna pay for this thing." In the end, the dude sold it to me for five bucks! ■

A promotional shot
for Washburn's "Dime
Slime" guitar, 1996

Animal

A MAN'S HOME MAY BE HIS CASTLE, but for Pantera's Dimebag Darrell, it's also a fully stocked rock and roll playground. Part crash pad, part recording studio, part wet bar, Sir Dime's palace is littered with Gold and Platinum records and a hard liquor collection that would make a Hooters bartender blush. A large Seagram's 7 display plaque hangs behind the television, a Coors Light keg sits in the living room, and Washburn Dimebag signature series guitars lurk, ready for action, in every room. There's even a cheap nylon-string acoustic in the bathroom.

"Yeah, nothing feels better than knowing that I can put a guitar in my hands at any time and rip—even when I'm taking a crap," laughs the purple-goateed cowboy from hell. "I guess you could just call me a shithouse poet!"

Located in a sedate Arlington, Texas, suburb, Darrell's home on the range is clearly a source of pride. And despite dorm-room atmosphere, the house represents the twentysomething Dimebag's first tentative step into (gasp!) adulthood.

"I've always wanted a place to jam," he says. "So, when we had some time off after our last tour, I'd decided that I'd do myself right for a change. Instead of spending all my money on beer and tattoos, I thought I'd buy something that's worth a shit for once."

Decked out in an Ace Frehley T-shirt and baggy shorts, Dime leads me to a converted

RV garage in his backyard. Everything but the vocals on Pantera's new album, *The Great Southern Trendkill*, were recorded here. (Vocalist Phil Anselmo tracked his parts in Trent Reznor's New Orleans studio.)

"It started off as a jam room," explains the guitarist as we stroll across the brown, unmanicured lawn toward the makeshift recording complex. "But then we decided to do our demos here, so we brought in some gear—three Tascam DA-88s and a little Mackie board. The demos were so tough and lethal sounding that we were like, 'Man! That's almost it, right there.' Then we got hold of an MCI500 console—the board we've used to record all our albums—and we were set. It's a full studio!"

"At any time, we were looking at having to record in Dallas, which is 45 minutes from my place. And I've gotta tell you, bro, I wasn't into that idea at all. Y'know, you wake up, you get your dick hard, you jump in your hot rod. But by the time everybody's made it to the studio, somebody's hungry so you go out and get a bite

to eat. That leaves you all tubbed up and unmotivated. So you sit around and watch the big screen TV, play pool and drink beer.

I didn't want that to happen, so we just did it here."

As expected, Dime's studio has a dark, homey, practice-room vibe. The tiny control room is packed with state-of-the-art



Home

Pantera holes up in Dimebag Darrell's beer-soaked home studio and emerges with *The Great Southern Trendkill*, its loudest, rowdiest album to date. BY NICK BOWCOTT



gear. But, ominously, in the middle of the floor there is an eerie chalk outline of a body. Was this the scene of a grisly murder? Did a recording engineer cross the line?

"Naw, that's just where I collapsed one night after a heavy session," Darrell laughs. "I'll sleep anywhere!"

After pointing out some of his favorite toys in the humongous pile of beat-up effects pedals he "dicked around" with while making the album, we walk back to the house and settle down in the game room. Darrell sticks a rough-mix tape of Pantera's eagerly anticipated fourth album into his stereo system. "I'm sorry that I don't have any final mixes yet," he grimaces as he hits "play" and cranks the volume. "I only finished recording the last of my lead shit yesterday."

As the music kicks in, Darrell pours each of us the first of many Black Tooth Grins we will imbibe during our talk. It is Pantera's official drink of choice, consisting of a healthy shot of

Seagram's 7 and a tiny splash of Coke.

"Our fans know that we ain't gonna let them down and we haven't," he bellows over the music. After 11 tunes and as many shots later, all I can do is stagger and agree. Yes sir, once again, Pantera has delivered the goods.



GUITAR WORLD Describe Pantera today and how the band has evolved since the release of *Cowboys from Hell* seven years ago.

DIMEBAG DARRELL Right off the bat I'd say that all of us are more in tune with ourselves and each other than ever before. We've been evolving as Pantera the band—we're not just another one of these groups where one or two guys are in the spotlight. We're a fuckin' band in the truest sense of the word. It takes all of us. We all go over each other's parts together and make sure that we think it's the shit. We give each other a flame—we rile each other up.

GW How would you describe *The Great Southern Trendkill* compared to your previous three major-label releases, *Cowboys from Hell*, *Vulgar Display of Power* and *Far Beyond Driven*?

DARRELL It's almost like a "best of," man. Some of the riffs on it date back to our *Cowboys from Hell* and *Vulgar Display* periods. Hell, a couple of ideas even go back to before we got signed. For example, when we were still playing small clubs, I used to play a 20-minute solo that consisted of everything from Eddie Van Halen's "Eruption" to Randy Rhoads' "Revelation (Mother Earth)"—plus whatever else I felt like throwing in. A regular part of my solo featured a long-assed, "sing-along" type lead section, which has ended up in a new song called "Floods."

GW Speaking of lead work, my only grumble about *Far Beyond Driven* was that it didn't feature enough guitar soloing.

DARRELL Well, there's definitely quite a few solos on this one! But beyond quantity,

I think that I'm developing more of my own identity, lead-wise. My solos are more focused. Some of 'em even have a melodic, theme-like vibe in places—like the one in "Floods." Also, I've gotten into doubling my leads, like Randy Rhoads used to do. I'm not panning them right and left in the mix: it's two right on top of each other. To a lot of people's ears it might sound like I'm using a chorus or a similar type of effect, but it's just me doubling my parts.

Yeah, there's definitely some guitar playing on this bitch, and

it and ride it—it's a jam session and that's impressive right there, regardless of what type of music they're playing. And we do that kind of shit a lot. When we work a riff, it's not a lead break, it's a *band* break.

For example, there's a part in "War Nerve" that was originally gonna have a lead break over it, but we weren't happy with the section I was supposed to solo over. Then, while we were working on improving the part under the lead, we came up with a riff idea that kicked so hard we said, "Fuck the lead, let's ride on this instead—it'll kill people when we jam on it live!" Basically, providing it's a bad-assed part, you're not gonna miss having a lead there. Pantera's a machine, and when we all throw down on a wicked part it sounds real

guitar until now.

GW What made you decide to do it?

DARRELL Riggs [drummer Vinnie Paul, Dime's brother] was cutting and producing my lead on "Trendkill," and toward the end he said, "Hey man, I could hear some slide in there." So, just for the hell of it, I cranked up the strings on my ax about half an inch off the neck, flipped it on the blues pickup, grabbed a slide and went for it. I totally winged it, but I'm a huge fan of Billy Gibbons, so I've heard enough slide work to know how it should go. Using a slide is totally outta control because the frets won't save your ass if you're not in tune and right on the money! I have nothing but intense respect for people who

"I'd say that 97 percent of what I did on this album was done standing up. It just feels right that way. I mean, you don't go to war sitting down!"

once again man, there's a real *live* vibe in my rhythm work. If anybody wants to learn how to play these songs right, you can't just learn the main riffs and then merely repeat 'em, you've gotta listen real close to catch all the little techniques, slurs and bends that I put in there. I think it's the subtleties that really add to the depth of our material, much more so than having some outrageous lead guitar jack-off in every damned song!

GW While there's definitely more leads on

Trendkill than on its predecessor, there are still areas where most bands would throw in a solo, but where you opt to lock in tight with the rhythm section and drive the riff home.

DARRELL Hey, I love wailing out leads as much as the next guy, but, as I've already said, *only* if it complements the track. And sometimes, that means *not* taking a solo. I don't want to come off like I'm trying to take away from playing lead, though, 'cause I play fucking lead, man! I've worked hard on my technique, and it comes from the fucking heart, y'know. To me, though, playing what works best for the song is much more important than trying to impress other guitarists by jerking off all over the neck.

Sure, you can express yourself by stepping out as a lead player, but it's always truly something to see a live band jam together on a riff and hump

fucking tough.

GW Is there slide work going on during the title track's solo?

DARRELL Yeah. That's my favorite lead on the record. There's some nice stuff that shifts from speaker to speaker and, like you spotted, I even broke out a slide at the end, which was a completely spontaneous thing. I've done a little slide work on our music in the past to add some extra brassiness to a part, like on that riff in "Strength Beyond Strength," [on *Far Beyond Driven*] but I've never really tried to use one up on the higher register of the

can really take that fucker and keep every note in pitch.

GW Your solo on "Drag the Waters" also caught my ear.

DARRELL Thanks. That lead's kinda like an old Van Halen thing where the band breaks to feature the solo. Actually, on this one I ended up keeping a lot of the original guide-track stuff I laid down while we were cutting the drums. It's funny, man, sometimes you record something that you plan on re-doing later, but then when you listen back to it you decide to keep it because you realize that it's gonna be real tough to beat! In other words, it's good enough. Hey man, like the saying goes, "If it ain't broke, don't fix it!"

GW You mentioned earlier that a lot of your rhythm work is spiced up with subtle little slurs and tricks. How tough is it for you to double a part when there's so much going on?

DARRELL It's just a question of kicking back and taking the time to double the part properly. Sometimes it may take a while, but it's definitely worth it. I always go for that live, honest feel when I'm going for that first rhythm track. I'll never hold back on a part just so it'll be easier for me to double it later on—to my ears it sounds sterile if you do that. I always want to get that initial track kicking and full of slurs, squeals and feel. I'll worry about doubling it later!

And how many rhythm tracks did you record per song on *Trendkill*?

DARRELL Just two. I used to try four, 12 or whatever. But less is definitely more, man. If you do too many it just gets cluttered up. The best thing to do is get two guitars doing a *tight* double and then turn the fuckers up!

GW As your music is so physical, I'd imagine that you record your parts



Onstage at Pacific Coliseum in Vancouver on July 26, 2001



standing up.

DARRELL Yeah, I'd say that 97 percent of what I did on this album was done standing up. It just feels right that way. I mean, you don't go to war sitting down!

GW Do you record using headphones much?

DARRELL I don't mind 'em, but they can make you too particular sometimes, and they also get in the way if you're really fired up and going for it. I mean, it's difficult to throw down hard when you've got these big fuckin' cans on your head and a huge-assed cord dangling across your back! So, most of the time when we're recording, we use live floor monitors instead.

GW You've got a killer, brittle rhythm tone on this album. Have you changed your basic setup at all since the last record?

DARRELL Kinda. I ended up using the old, carpeted Randall RG-100 head I recorded *Cowboys from Hell* with.

GW What happened to the Randall Century 200s you've been playing through for the longest time?

DARRELL When we were jamming around and doing the demos I didn't bother to hook up my normal rig; I wanted something that would do the job. So, we dragged in a bunch of my old shit and set it up. In addition to my RG-100 stack, I used an old Furman PQ-3 parametric EQ, which has a different

gain structure from the PQ-4s I've got in my main rack, my blue MXR six-band graphic EQ and a cheap little Boss Noise Gate. Then, when we did the demos, I was liking the way everything was sounding, so I thought, Don't fuck with it, there it is!

GW You've got a huge pile of effects boxes in the studio. Aside from the ones you've already mentioned, what other units did you use?

DARRELL I hooked up my MXR Flanger/Doubler every once in a while and I used an E-Bow for a real smooth, continual sustain on "10's." I also used one of those little Korg Pandora boxes for a weird, fluttering sound on a short passage in "10's" and a Lexicon Vortex for the shimmering, breathy tone on my theme-like lead in "The Underground in America."

I also used a Roland AP-2 Phase II pedal, a Korg AX30G, a DigiTech Whammy Pedal, of course!, a Boss CE1 Chorus with a bunch of old Electro-Harmonix shit—a Small Stone Phaser, an Electric Mistress Flanger/Filter Matrix, a Little Big Muff and a Soul Preacher Compressor/Sustainer. I also used a Korg G1 on the demos and some of that made it on the record. If I can't beat a part of the demo we'll just extract that small section and use it. The G1 is a bad-sounding little unit, man.

GW There's some wah on the record, too.

DARRELL Shit, I almost forgot about that!

I used my Vox Wah on the earlier part of the recording and then Jimmy Dunlop sent me one of his rack-mount units [*Crybaby DCR-1SR*]. Man, that thing is incredible—you can literally get whatever you want out of it. I also really like the idea that you can run a bunch of Wah pedals all over the place onstage with it so you're not always tied to that one spot. The only uncool thing about it is that Rex will be kicking me off every night 'cause he'll be jumping on my pedals all the time!

GW I take it that your main axes on this record were your signature model Washburns.

DARRELL Definitely. I didn't even think of trying out "old faithful" [*his blue lightning-bolt Dean*]. That guitar is in a coffin right now! I'm real proud of how my Washburn guitars play and sound. I couldn't be more happy or hooked up better.

GW Your chops always seem razor sharp. Do you still practice a lot when you're not writing, recording or touring with the band?

DARRELL Yeah, I've always worked on my chops and shit. Nothing feels better than knowing that, no matter where you go, if a guitar is put in your hands then you're ready to rip. I'm never not playing the guitar. Every different type of guitar I pick up—electric, acoustic, 12-string—brings something different out of me. That's how "Suicide Note Pt. 1" was written. Washburn sent me a 12-string acoustic and all of a sudden there it

"MTV ain't gonna make or break Pantera."

was—another influence and another piece of inspiration. I wrote that riff the very first time I pulled the 12-string out of its case.

GW Considering that Pantera is obviously a tight, family-type unit, did it bother you at all when Phil Anselmo went off and did the *Down* album and tour?

DARRELL No, not at all. Phil's a musical guy and he likes to stay busy. That's what he does, he jams all the time—just like me. Hey, when I'm not making records, touring, doing interviews or getting jacked-off in a four-hour photo shoot for a *Guitar World* cover, you'll find me jamming in my four-track room here at Camp Strapped or jamming with my friends. That's the fun we have, just staying musical and shit

GW Speaking of musical endeavors outside of Pantera, can we ever expect to see a solo Dimebag album?

DARRELL One of these days I should probably put out my own record and call it *Dimebag: The Original Four-Track King!* I was the first dude to buy a four-track that I know, and I've been abusing that fucker daily ever since I got it! I'd write a song about anything and everything that happened to me. If I got ripped off at the liquor store, I'd come home and record a song about it. If a close friend had something crazy going on in his life that he was tryin' to keep low-key so he wouldn't get busted—like cheating on his girlfriend or something—then, of course, I'd have to bust his chops by writing a song about it and then blowing it up in front of him and a crowd. [laughs]

I always take the thing on the road with me, and I've got a library of literally thousands and thousands of four-track tapes. Some of the stuff is hilarious to look back on 'cause they are pieces of my life that I've completely forgotten about but are stuck in stone on tape. If I ever did release a record of this shit, it would have to come with a booklet explaining what was going on and have a glossary in the back for all the fucking lingo! Joking aside, though, Pantera is it for me right now, and I'm looking forward to going out on tour again.

GW Despite its sales, *Far Beyond Driven* was pretty much ignored by radio and MTV. The chances are high that *The Great Southern Trendkill* will suffer the same fate. Does that bother you?

DARRELL Fuck no! We've been around and we will be around regardless of that shit. We're an honest band that just does what feels right to us and tries to do our best at everything we do. And hey, if you wanna play our music, then play it. If not, that's fine too. I was never let down by the fact that *Vulgar* wasn't played a lot on radio or on MTV. I thought we made some pretty good videos last time out, but fuck, MTV ain't gonna make or break Pantera.

GW Has the success of your previous

really concern me because it ain't gonna affect us in any way, shape or form. I'm into what I do and I know what's right. I don't know how to put it any other way, except to say that I feel confident that we can hold our own and move forward.

GW A lot of so-called "experts" have declared metal dead. As you've often described your music as metal, I take it you don't agree.

DARRELL Fuck no, man, it's definitely not dead, at least not for us. I know for a fact we can sell out a concert anywhere in the world right now and I know that we have diehard fans that know we ain't gonna let 'em down. Unfortunately, metal as a whole definitely ain't on top right now. I can remember when heavy metal was flamed up and boiling but it

just comes down to the fact that there's not a bunch of bands putting out good shit right now. It's been a long time since something new has come out and blown me the fuck away, that's for sure.

GW What was the last thing you heard that blew you away?

DARRELL Old or new, man? I keep on going back to my old records and getting a nut on. Like *Go for What You Know* by Pat Travers—good God, that's the shit right there! That's what I'm into. A band that can

get up and do it live. Pat Travers and Pat Thrall [the two guitarists on the live LP] complement each other perfectly on that album. And, of course, I still jam on my old Judas Priest and Van Halen records. I'm trying to think of the most recent thing that beat me down in the dirt. It was probably *Master of Puppets*.

GW And that album is a good 10 years old now!

DARRELL Like I said, man, there's just not enough ass-kickers out there tearing it up right now! But metal—or whatever the hell you wanna call it—ain't all used up. I don't know why everybody thinks they need to make their shit sound like somebody else's and follow what's currently considered cool. Try playing with some new ideas, dude. Go buy a new pedal or one of my guitars or something. [laughs] Get a new attitude on and get inspired. Fuck what's "hip," brother—*trendkill!* ■



Phil Anselmo (left) and Dimebag on the *Reinventing the Steel* tour

albums put extra pressure on you?

DARRELL It depends. It kinda comes and goes. To an extent it's almost up to me how much pressure I feel because I'm the type of dude that always expects more from myself all the time, anyway. I have a certain idea in my head of where this band is heading and for me to be satisfied I have to hit that mark. I guess that's where the real pressure is. It comes from within. So, it's up to me to screw my head on and get serious with myself and my music, because no one else is gonna do it for me. No one outside of this band is gonna come up with those bad-assed riffs, no one else is gonna do shit for us from a musical standpoint.

GW Do you pay much attention to what is going on around you in the Nineties rock world?

DARRELL Yes and no. I'm aware of what's going on around us musically, but it doesn't



GUITAR WORLD'S JEFF GILBERT MAKES A BREAK FOR THE BORDER WITH PANTERA AND KISS.

TACO HELL

BY JEFF GILBERT

MEXICO CITY. It's six o'clock in the morning, and the temperature has already climbed to 80 degrees. I find myself part of a team of roadies, every one the size of a small building, unpacking several semi-trailer trucks crammed with rented speakers, billion-channel soundboards, 10-ton lighting rigs, dozens of guitars and enough drums to jump start Mardi Gras. Sweat is beginning to run down my back and torso like an overflowing toilet.

A nightmare? Nope. It's just my latest assignment dreamed up by those treacherous bastards at *Guitar World*. "It's simple," they told me. "Pantera is opening up for Kiss at Mexico City's Sports Palace and we want you to be there. You know, hang with the band and give us a feel of what it's like to travel with heavy metal's finest."



REPRINTED
FROM
**GUITAR
WORLD,**
JUNE 1997



Photo A

It sounded like fun. What they didn't tell me was, in order to help defray expenses, the deal included volunteering my services with the road crew. One of my co-workers takes five to urinate—on my shoes. As I curse the entire *Guitar World* staff and their families, my thoughts are mercifully interrupted.

"How'd you expect me to do my damn job right if I don't have any beer?" a roadie complains loudly.

Priorities being what they are, the beer is quickly and systematically removed from cartons and packed in personalized ice chests. Bottle openers are brandished like switch blades. The sound of beer caps hitting the pavement is followed by a symphony of unrestrained belching, the sweet sounds of which reverberate in the darkened, cavernous arena.

Breakfast is served.

9:00 a.m.

>>> Everyone except the first-shift crew is sleeping off last night's performance. Despite being added to the bill at the last minute, Pantera turned in a muscular performance worthy of a headliner, rewarding their young Mexican fans with irreversible ear damage. Though most of this city's teeming millions are already hard at work, it'll be hours until the elevators in the plush, 40-story Presidente Inter-Continental Hotel are filled with groggy rock stars and bleary-eyed guitar techs whose clothes—which conveniently double as pajamas—reek of "Tex-as aftershave" (tequila and vomit).

11:00 a.m.

>>> Pantera sleeps. A group of teenagers wearing Kiss T-shirts and clutching pens have gathered just beyond the outdoor concierge station and set up an unblinking vigil. Obviously, they're not familiar with the slumber patterns of American rock stars. It will be a long wait.

1:00 p.m.

>>> Pantera still sleeps. The kids outside pass the time by singing "Rock and Roll All Nite." When this somehow segues into "Row, Row, Row Your Boat," a few of the waiting taxi drivers join in with gusto. The only thing missing is an Ace Frehley solo.

3:00 p.m.

>>> And still they sleep. A few "up at the crack of noon" drum techs bravely venture out into the sweltering heat in search of hangover food. Their efforts are rewarded when they discover that the local El McDonald's has an unlimited supply of greasy fries and Egg McBurros.

5:00 p.m.

>>> Pantera are just getting up. They finally come down to the lobby—their rumpled duds and conspicuous sunglasses proclaiming that everyone did, indeed, rock and roll all



Photo B

night. But their slow movements and pained expressions suggest that any attempt to "party ev-very day" is out of the question. Clearly, no one in Pantera is a morning person.

5:30 p.m.

>>> Like convicted murderers being transported to the state pen, Kiss is secretly escorted through a side door into heavily guarded vehicles. Pantera and crew, on the other hand, amble into promoter-provided family vans. There is little conversation, with everyone preferring to yawn and rub last night's whisky out of their eyes.

Talk in the van slowly turns to last night's alcoholic debauchery, evaluation of their own performance ("Man, I thought we did pretty good, considering that we weren't even advertised on the bill"), and, ultimately, to Kiss. Pantera, all of whose members are card-carrying sergeants in the Kiss Army, do little to hide their excitement over the chance to tour with their all-time favorite band—especially Dimebag Darrell.

"Dude, when we were first told that it might happen, I just freaked. I didn't even want to think about it and get my hopes up in case it fell through," says the guitarist. "And when our management finally confirmed it for real, I couldn't even sleep!"

Memories of watching Kiss (always from the front row) are recounted by the Panterans to the accompaniment of enthusiastic high fives, and the adrenaline begins to flow.



Photo C



Photo D

"We're gonna kick some serious ass tonight, I'll tell you what," predicts Dimebag, barely able to sit still.

6:00 p.m.

>>> The van pulls into the arena grounds... and right into an improvised flea market filled with bootleg Kiss and Pantera merchandise—thousands upon thousands of spectacular T-shirts of every imaginable color, covered with the bands' logos and the likenesses of the individual members. (photo A) "These shirts look better than the ones our merchandise company makes," notes Vinnie Paul, Pantera's strongman drummer. He presses his face against the van window and drools over the striking designs.

That the life span of a typical bootleg T-shirt is usually three washes on gentle cycle, no bleach, disturbs exactly no one. The shirts are selling like burritos at an average of 80 pesos (10 bucks) a pop. The salesmen here have no "official" competition; there are no laws governing bootlegging in Mexico, so Kiss and Pantera don't even bother bringing merchandise to the shows.

6:15 p.m.

>>> Darrell, a wad of fresh pesos burning a hole in his pocket, says, "Dude, I wanna go out there and get me some shirts." Val—Pantera's intimidating bodyguard and seven-foot mascot—leads the way beyond the relative protec-

tion of the arena's chainlink fence. Darrell, Vinnie, a few production assistants and this *Guitar World* correspondent (valiantly battling a thunderous cacophony of Montezuma's Revenge) slowly wade into a sea of several hundred metal-starved maniacs.

Darrell, with his unmistakable hot-pink beard, is immediately mobbed. At first it's hard to tell whether he is being surrounded because he's a famous guitar hero, or because he is a Texan with a fistful of dollars.

Three very young, virginal Mexican girls approach Darrell, giggling and saying something that sounds like "He has a Chevy in his beard!" Not familiar with local colloquialisms, Darrell shrugs and heads for a wall covered with Kiss shirts.

"What do they mean by 'Chevy'?" I ask a kid who speaks English. "Not 'Chevy,'" he laughs. "They say he has a cherry beard—you know, all red."

Val, whose giant arms resemble tank turrets, effectively keeps the rank and file away from everyone's facial hair as his boys do some sidewalk shopping. "How much for that shirt right there, the one with Gene on the front with the devil horns? Gimme two of those..." "What? You want 160 pesos for that hat? Fuck you, man..."

Darrell is on fire. Hundreds of bootleg Kiss and Pantera shirts are spread out on the ground as the merchants, possessed by the spirit of free enterprise, bark out their prices. Darrell—who's having a bit of trouble converting pesos to dollars in his mind—simply

reaches into his pocket and starts pulling wads of money while grabbing as many hats, posters, Kiss clocks and shirts as he can carry. Finally out of cash, their arms sagging with their new wardrobes, Darrell and Vinnie follow the wide swath cut by Val's mountainous form back to the arena, a throng of fans swimming along like pilot fish. Darrell reaches into his pocket and tosses out a handful of Pantera guitar picks, creating a pile of fans battling each other like dogs for their prized souvenirs. Amazed, laughing, he tosses another handful of picks in the air. More scrambling, more dust flying, more heads banging. "It's like feeding barnyard chickens," chuckles a production assistant.

7:00 p.m.

>>> Pantera's dressing room is furnished with several couches, a chair or two and a table sagging with Crown Royal, Seagram's, beer and several thousand disposable cups. (photo B) Darrell walks in with his arms straining with Kiss shirts, taking care not to crease his prized find: a glossy Kiss/Pantera tour poster. "This is so fuckin' cool," he gushes, holding it up for all to worship. (photo C) Someone calls for a celebration. Styrofoam cups are lined up like firing squad targets, and Darrell, the band's self-appointed bartender, expertly fills seven cups with whiskey and a splash of Coca-Cola. "These are called 'Black Teeth,'" he grins, handing the potent drinks to everyone in the room. A group cheer and down the hatch,



cups piling up on the floor like so many Mexicans scrambling for picks. A Pantera tradition of sorts, this drinking ritual is frequently repeated throughout the night—and well into the next morning.

7:15 p.m.

>>> Forty-five minutes until Pantera take the stage. Gene Simmons, a baseball cap on his massive head and a blue denim shirt draping his considerable torso, pokes his head into the dressing room for a quick greeting before being distracted by a stunning young girl wearing a rubber band for pants out in the hall. Ace Frehley wanders by moments later. "Hey, Ace, you gonna watch us play?" asks Darrell. "I'm depressed," Ace frowns. "I'll be putting on my makeup when you guys are onstage."

"That's okay," offers Darrell, unquestionably the most rabid Ace Frehley fan in the entire Southern hemisphere. "We'll be down front watching you!" Ace smiles, bids a mumbled "Okayseeyalater," and meanders down the hall, his knees bent together just like they are onstage.

"Ace Fuckin' Frehley, man!" Another toast is called for. More drinks. "Dude, we're almost out of whiskey," says Darrell to road manager Guy Sykes. A ghetto blaster turned up beyond the point of distortion blares out Biohazard and Black Sabbath, rallying the band's energy. Everyone begins to pace in anticipation of the show. Singer Phil Anselmo, already a caged animal, positions himself on the floor and proceeds to knock out a rapid series of sit-ups. Each Panteran takes a turn at stretching and loosening up, with Val assisting by realigning



everyone's neck and back cartilage with bone-shifting brute force. (photo D) So physically demanding is Pantera's gut-ripping metal that the members require chiropractic treatment before and after each performance.

More drinks. Darrell pours faster. They listen to one last song before taking the stage—Thin Lizzy's shredding "Thunder & Lightning." Hunching over, Rex shoulders his bass, his deep-set eyes bloodshot but focused. Vinnie pounds on an overturned garbage can. Darrell straps on his Washburn and plays along to limber up his fingers, singing a metal karaoke.

"Like thunder and lightning, goddamn it's so exciting..."

Guy Sykes announces, "It's show time."

Pantera is ready to eat rocks and shit asphalt.

8:00 p.m.

>>> The house lights go down and a hungry roar shakes the building. Phil grabs the mic and greets Mexico with a guttural growl that would have members of Obituary soiling their death metal diapers. Pantera erupts into "A New Level," and for the next hour chaos reigns over the Sports Palace. Gargantuan riffs fly like teeth in a Tex-Mex barroom brawl.

A blinding splash of light reveals that nearly every other person in the audience is wearing Kiss makeup. It's a safe wager that after tonight there will be hundreds of new Pantera fans showing up with Chevy beards. Phil blows a well-placed gob of snot 30 feet into the crowd. His elegant gesture is met with the kind of approval usually reserved for acts of great heroism, and there's a wild scramble for the phlegmish souvenir.

"Like thunder and lightning, goddamn it's so exciting..."

9:00 p.m.

>>> After the show, Darrell corners me and asks the inevitable. "So, what'd you think?"

"I've seen Pantera numerous times," I respond seriously. "But this is the first time I've felt Pantera."

Darrell smiles. "Feels good, doesn't it?" Well, that depends—if you don't mind having the mooring pins that hold your lungs in place blown out of their sockets, yes, it feels good. Pantera retire to their dressing room—alone. "Give 'em a

little while," advises Sykes diplomatically.

Needing a moment or two myself to find what was left of my brain, I wander off to pester Kiss. Sykes, who's been with Darrell and co. since their 1988 album *Power Metal*, disappears into their room carrying four more bottles of whisky. It won't take long for Pantera to recover.

9:15 p.m.

>>> Kiss' dressing room door is open a crack and Gene and Ace can be seen putting on their rock regalia. Paul Stanley, wearing a shower cap to keep his hair from getting in the way of his paint job, puts the final touches on the famous black star over his right eye. Peter Criss is sitting on a couch whacking his leg with drumsticks. Business as usual for the hottest band in the land. It may be just another show to Kiss, but for nearly all of the still-screaming kids out front who weren't even born when Kiss removed their makeup with the release of *Lick It Up*, it's the event of a lifetime. Ticket prices per show are, by American standards, low: 156 pesos (\$12.50) for the nosebleed seats and 546 pesos (\$43.75) for the floor—sitting, standing, or face down. The average wage in Mexico is

anywhere from 20 to 50 pesos a day (\$3.50 to \$8.50), which means that a lot of people just spend a week's wage to see Kiss.

9:30 p.m.

>>> With cannons blazing, Kiss hit the stage. With drinks in hand, Pantera rush out and edge themselves into the front row, much to the delight of the crowd. Darrell, high-fiving everyone around him, settles into air-guitaring along with Ace. Rex, Vinnie and Phil stay closer to the side of the stage but rage no less joyously.

Pantera and the crowd—the same crowd they just finished immolating—gradually bond and become one. Together they do their damndest to get Gene to acknowledge them from the stage. The God of Thunder, however, cannot be distracted from a buxom blonde shaking her fine body in the third row.

11:15 p.m.

>>> Kiss build to a final crescendo. Peter croons "Beth," the second of three encores, triggering a loud ovation from the delirious crowd. But it was the danceable "I Was Made for Lovin' You," played earlier in the show, that scored a direct hit with this city where disco never really died. The show ends with Kiss wrapping things up with "Rock and Roll All Nite" amid a Fourth of July display of fireworks, near-miss explosions and the retooled lyric "you drive us wild, we'll drive you lo-co!" Darrell spills his drink.

The musicians who still have their hearing and the use of their limbs return to the dressing room. "Now it's time to do some serious drinkin'," smiles Darrell, and everyone jams into the vans heading back to the hotel. The night finally cools down, but livers are just getting warmed up.

12:30 a.m.

>>> Mexico's Hard Rock Cafe is not unlike any of the other Hard Rock Cafes around the world, the only real difference being that there's a giant album cover of Paul McCartney and Wings' *London Town* hanging above the fireplace instead of in it.

An autographed bass guitar donated by Sting that is mounted on a wall right next to the kitchen is badly marred, a victim of the swinging doors that bash into it every time a steaming burger is hustled out to a waiting table. Though the employees speak little English, they all recognize the international "drinky drinky" motion and quickly fetch platters of Coronas and shots of Jack Daniel's and tequila for our table. The party goes into overdrive when Darrell, seeking to emulate his rock idols, swallows a mouthful of rum, lights a napkin, and blows a near-perfect "Gene flame" in the crowded room, spattering Linda

McCartney's face with alcohol and singeing some Wings memorabilia in the process.

2:00 a.m.

>>> Gene and Ace stroll into the packed restaurant, nearly causing a riot. Gene, spotting the same gorgeous girl he leered at from the stage all night long, corners the lass. All eyes humbly watch the master go to work.

"Ace, dude—pull up a chair," invites Darrell. Frehley seats himself between Darrell and this *Guitar World* correspondent, who is busy trying to keep from hurling up the several gallons of whiskey, tequila and beer he's recently consumed. The smell of smoldering nachos and chicken wings wafting up from the table is helping things along nicely.

2:30 a.m.

>>> Dozens of locals crowd around the glass doors, no doubt impressed with their first

glimpse of live, drunk rock stars up close and personal. Waiters are sweating to keep up with Darrell's orders. "Hey, man, another round...get on it, son!" In a toxic alcoholic haze, I end up staring at the back of Ace Frehley's head as he talks shop with Darrell.

The back of Ace's head is no different from anyone else's head, except that it's Ace's head. And where Ace goes, so does his head, presumably. There are so many things I want to ask the back of Ace's head, but my lips feel like two pieces of bologna slapping together. Rex, sharing my plight, just shrugs and drinks another shot. Ace, a confirmed teetotaler, gulps down glass after glass of ginger ale ("It's time to leave and get another quart...") and spoons his way through several strawberry sundaes.

If I didn't know any better, I'd swear Ace—his speech slurred, his eyes half closed—was getting drunk on ice cream. "Hey, Ace—how do you get that tone on the intro to 'King of the Night Time World'?" asks Darrell.

3:15 a.m.

>>> The restaurant manager enters the room bearing gifts—denim Hard Rock Cafe jackets, leather vests and T-shirts for all. Ace tries on several coats until he finds one that fits. Menus and cocktail napkins are passed around for autographs. Seizing the moment, Darrell corrals Ace into posing for a photo with him. "In case you haven't seen it in a while..." Darrell lifts his shirt to reveal a colorful tattoo of Ace Frehley on his chest. Visibly impressed, Ace smiles and wipes some ice cream from his face.

"Hey, Gene—man, you guys rocked tonight!" gushes Darrell as everyone prepares to leave. Gene smiles, leans over, and kisses Darrell on the forehead. That's about as much as Gene will get tonight: the young girl he'd been hitting on for the past several hours had to leave; she has to get up early for junior high school tomorrow.

4:30 a.m.

>>> The restaurant has been closed for hours, but Pantera keeps ordering more drinks. Only when the bartender brings the tab does everyone decide to pack it in for the night. The bill comes to a whopping 4,100 pesos, and those who are able to stand without assistance make for the door without paying. Sykes hands a giant wad of currency to the waiter.

The kid looks like someone just kicked his pet burro. For all the high-rolling, Pantera and Kiss have stiffed him for a tip. *Guitar World* to the rescue. "Here," I say, offering every bit of cash left in my pocket. The waiter gives me a funny look and walks away, no doubt unable to express his thanks for the handsome \$6 gratuity. ■



Dimebag
at his
home in
Arlington,
Texas, in
October
2004



CHAD LEE

Vulgar Display of Chops

THE BEST OF PANTERA: A LESSON FROM HELL WITH DIMEBAG DARRELL

— By Nick Bowcott —

FOR THE FOURTH consecutive year, Pantera's Dimebag Darrell has been voted "Best Hard Rock/Metal Guitarist" in *Guitar World's* Readers' Poll. In celebration of his landslide victory, we have decided to take a close look at Dimebag's best work in Pantera. Our tour guide for this crash course in brutality? The man with the purple goatee, himself, of course! Our mission? To see what makes him pick...

"Goddamn, what a trip, man!" whoops Dimebag on hearing the news of his triumph. "Getting this award again is a pretty fucking big deal, and it feels good. Thanks a million to all the dudes and dudettes who voted for me! I'm definitely flattered 'cause I never expect this kinda thing to happen. I mean, I don't even think about this kinda shit. A lot of people in this business only do

things to try to get noticed, but I've always just done what I do 'cause it's me. To be honest, I don't really know how to react to this because I know a bunch of guitarists who can play their asses off, and I think a lot more of their playing than I do of my own! I guess that if you're into the kinda shit that we jam on—and I know it's not for everybody—when you look back at what we've done, you realize that we haven't let a single person down from what we taught 'em to believe in about Pantera in the first place."

And who are these players Dime feels are more deserving of your votes than he? "The usual suspects, y'know: Blues Saraceno, Ace Frehley, Pat Travers, Randy Rhoads and, above all, Edward Van Halen."

REPRINTED
FROM
**GUITAR
WORLD,**
APRIL 1998



At the Warfield
Theatre in San
Francisco on
April 28, 1994



is interesting: "Well, dude, I could put it a million different ways, and here's just one of 'em," he offers. "I like to cover all the bases, and first base would definitely have to be the riffs—in my book, if you don't have a riff, you don't have a song! Second base for guitar players is probably playing solos. Third base is the 'noise factor.' Then, when you hit home, you've got all three of 'em and you put a little more into it, too—a little feedback and a little of whatever else comes out, too... let it all through, man!"

Bearing Dime's baseball analogy in mind, let's examine some of Pantera's finest six-string moments, as seen through the eyes of

the guitar world's reigning Best Hard Rock/Metal Guitarist...

FIRST BASE: RIFFS 'R' US

"Well-balanced players rip on rhythm as well as leads," says Dime. "As far as I'm concerned, it's no good being able to wail out smokin' leads if your rhythm chops hug! I grew up jamming with Vinnie, and he defi-

**"IN MY BOOK, IF
YOU DON'T HAVE
A RIFF, YOU DON'T
HAVE A SONG."**

nately taught me the importance of timing and playing tight, which, along with some great chops, is what rhythm playing is all about.

"In a way, I'm kind of a percussionist when it comes to picking because a lot of my rhythm patterns are almost like drum patterns. For example, take the riff just before the verse of 'A New Level' [*Vulgar Display of Power*] (see **FIGURE 1**), a hard-driving power groove based on just one note. I actually came up with the idea for this riff by beating on one of those little crystal glasses with some chopsticks at Benihana! Most rock riffs are made recognizable by their rhythm and melody, and the fact that **FIGURE 1** is immediately recognizable as "A New Level" demonstrates how important timing and rhythm are.

Indeed, a healthy number of Pantera riffs are tight, syncopated grooves. Another good example is the intro to "Psycho Holiday" (see **FIGURE 2**), from *Cowboys from Hell*. "Once again, only one note [F] is being hit, but you know exactly what the song is 'cause of the rhythmic pattern being pounded out," Dime points out. At CD counter 0:11, the "Psycho Holiday" riff develops into **FIGURE 3**. The power groove pattern moves up a whole step to G as Dime adds diads (two-note chords) on the eighth-note upbeat of beat two of each bar ("two-and"). Notice how these diads descend chromatically.

CHROMATIC MAN

"I use chromatic shit a lot in my songwriting," says Dime. "I dig chromatic passages 'cause they can add mood and aggression to a riff. A good example of a riff that is heavily based on chromatic thinking is the main part of the intro to 'A New Level'" (see **FIGURE 4**). This excerpt is also a good example of another weapon in Dime's heavy armory: drop-D tuning (low to high: D A D G B E).

GOING DOWN?

"This tuning sounds heavier than regular tuning because your low E string is tuned down to D," Dime says. "Another big advantage of drop-D is that you can play root/fifth power chords with just one finger, which means you can slam harder when you're playing live. Also, if you play things you'd normally play in regular tuning on a guitar tuned to drop-D, you might accidentally come up with some cool-and-unusual-sounding riffs. That's kinda how I wrote the second intro riff to "Medicine Man" [*Cowboys from Hell*] (see **FIGURE 5**), which I came up with while dicking around with a fingering pattern I knew worked in normal tuning." (See **FIGURE 6**.)

For added crush potential, Dime often tunes all six of his strings down a whole step (low to high: D G C F A D). To help compensate for the extra slack that results from detuning the strings this way, Dime beefs up the gauges of his three low strings. When playing in standard or drop-D tuning, he uses the following string gauges (high to low):

.009, .011, .016, .026, .036 and .046. When he's down a whole step, though, he uses .028, .038 and .050 for strings 4, 5 and 6, respectively. "Along with sounding heavy, one of the cool things about this tuning is that your guitar feels totally different," Dime enthuses. "The strings are loose and spongy, so you can do some big-assed bends and get some wide vibrato shit happening, too."

HELL BENT

Speaking of string bending, that's something Dime often does to spice up a riff, like the one at the beginning of "Walk" (*Vulgar*) (see **FIGURE 7**). "Using string bends instead of just playing regular, unbent notes can definitely help give certain riffs a cooler, heavier edge," he asserts. Another great example of a riff that relies heavily on string bending is the main motif in "10's" (*The Great Southern Trendkill*), illustrated in **FIGURE 8**. Playing the bent note in unison with the open string of the same pitch helps give the riff its eerie, unsettling vibe. This is because the two notes will be slightly out of tune with each other and "rub" against each other, creating a natural chorusing effect. Notice also the use of an even lower transposed tuning here, the Tony Iommi-approved, down-a-minor-third tuning (low to high: C# F# B E G# C#). Heavy indeed!

SLIDE IT IN!

Another riff enhancer Dime has mastered is the practice of sliding notes and chords with his fretting fingers. A perfect example of this technique in action can be found in the chorus of "Slaughtered" (*Far Beyond Driven*) (see **FIGURE 9**). "Seasick is what that riff is!" Dime laughs. "Because of the long chord slides it uses, it kinda reminds me of the second intro riff to 'Mouth for War' [*Vulgar Display of Power*], except that one is completely smooth and timed out. The 'Slaughtered' riff drags and then catches up—I purposely made the slides up the neck faster than the ones going down, 'cause doing that gives the riff the lurching, seasick vibe I just mentioned. In fact, the only strict timing the riff has is the muted, low E-string chug that starts it off each time around. Listen to the CD to cop the exact way it should be played."

STRIKING THE RIGHT (POWER) CHORD

Like most metal masters, Darrell relies heavily on root/fifth power chords (and their perfect fourth inversions). Sometimes, however, the guitarist uses root/major-third and root/minor-third diad shapes (see **FIGURES 10-13**) to great effect, as well. "Both sound cool with a ton of gain," says Dime. "I've been into these two 'power chord' ideas for a while." How did he discover them? "One day I was dickin' around, playing some single-note shit, and I wondered what it would sound like if I played harmony with myself by adding a

third to each note on the next higher string."

Another diad Dime occasionally employs is the root/fat-fifth pairing (see **FIGURE 14**). He uses this satanic-sounding sonority to add frantic tension to the intro to the sixth track on *Vulgar*, "Rise." The tritone (two notes three whole-steps—or six frets—apart, such as E and Bb) is a "schitzed-out interval that can add tension and heaviness to a riff," says Dime. "As 'Rise' proves, when you play a distorted power chord made up of these two notes (see **FIGURE 14**), the results can be crushing.

"When it comes to using these diads, I don't follow any rules—I just go with the ones that sound best," adds the guitarist. "It's always worth spending that extra second to decide if a minor third works better than a major third, or to try substituting a diminished fifth for a perfect fifth to really stretch shit out! For the demonic stuff, the minor wins every

time, but I still always run through my options before I go with it. Sometimes it's cool to play major and minor third diads back-to-back, or a minor third followed by a regular root/fifth power chord—whatever. Don't be afraid to experiment and listen! Check shit out! You never know, a major or minor third power chord here and there might make one of your riffs more trick'd."

A good example of the minor third diad in action can be found in the chorus of "This Love" (*Vulgar*), while the riff that occurs at 0:24 of "Regular People (Conceit)" (*Vulgar*) uses the major third.

THE CALM BEFORE THE STORM

Although the vast majority of Dime's offerings are heavier than hell, he definitely has a mellower side, as indicated by the live

NOTE: Dime's guitar is tuned down approximately one quarter step to begin with (as is Rex's bass). To play along with the recordings, tune all strings slightly flat.

FIGURE 1 "A New Level" (0:37)
drop-D tuning (low to high: D A D G B E)



FIGURE 2 "Psycho Holiday" (0:02)
(standard tuning)
Swing 16ths Feel (♩ ♩ ♩ ♩)
N.C.(F5)
P.M. (play 8 times)



FIGURE 3 "Psycho Holiday" (0:11)

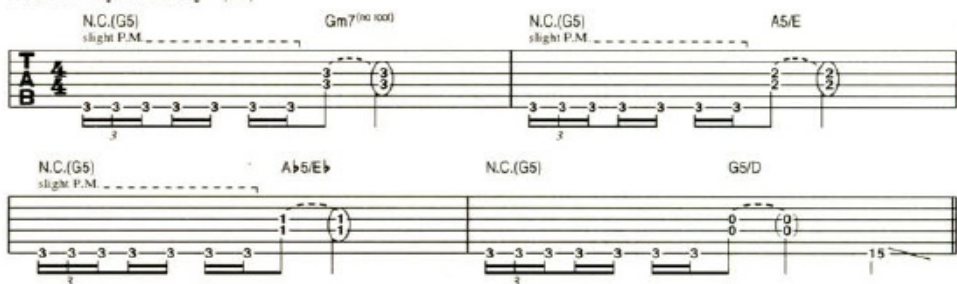


FIGURE 4 "A New Level" (0:03)

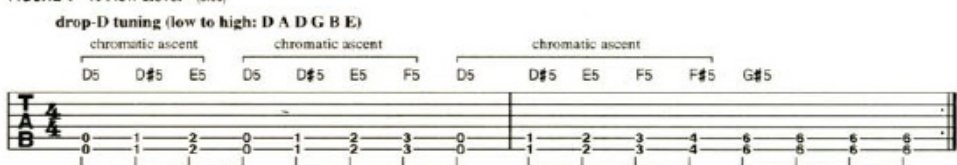


FIGURE 5 "Medicine Man" (0:25)

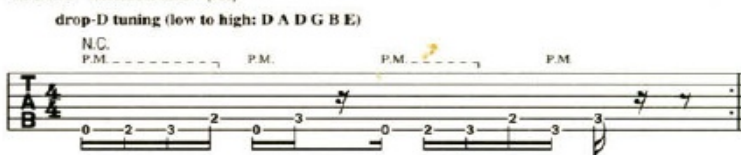


FIGURE 6 fretboard shape used for Fig. 5



FIGURE 7 "Walk" (0:00)



*Tune down one whole-step (low to high: D G C F A D).

*All pitches sound one whole-step lower than written (key of D minor).

favorites, "This Love" and "Cemetery Gates" (Cowboys). Another great instance where Pantera uses a mellow, clean verse figure to lull listeners into a false sense of security before launching a brutal, overdriven chorus riff is "Shedding Skin" (Far Beyond Driven), shown here in **FIGURE 15**.

As you'll quickly discover, the part isn't nearly as tough to play as it may at first seem. "Usually, the hardest-sounding riffs are simple," Dime explains. "All I'm doing for the most part is holding down one chord shape [Em9] and moving it up a fret [Cadd#9/E] and down a fret [Bbm6add#11/E] from its starting position [second fret]. Dick with shit and, if it sounds cool, go with it. That's all I did here. It's simple, but this doesn't make me think any less of a riff if my ears like it and it moves me!"

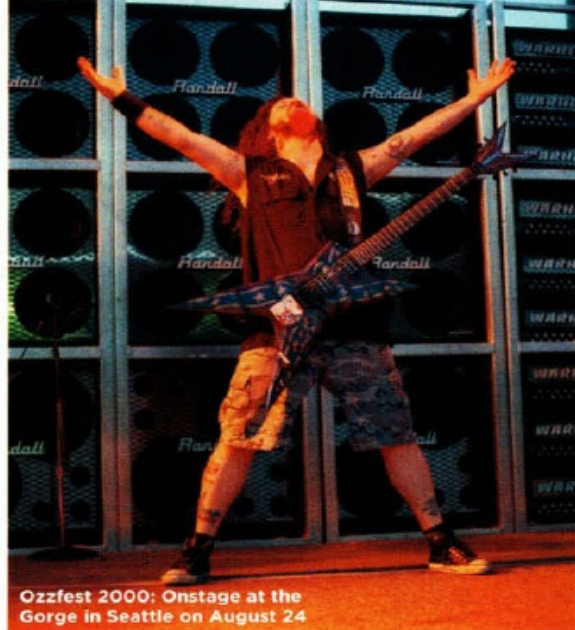
HELL'S BELLS

As illustrated in the last bar of **FIGURE 15**, natural harmonics (N.H.) are another device Darrell occasionally employs to add extra color and dimension to his riffs. He doesn't limit himself to the obvious ones at the 12th, seventh, fifth and fourth frets, either: "Some of my favorite harmonics are located between frets," the guitarist says. "There are two really cool ones between the second and third frets that I use all the time." The two natural harmonics in question lie approximately one quarter and three-quarters of the distance between the second and third frets. Dime uses these and other natural harmonics to play the intro to "Heresy" (Cowboys), as shown in **FIGURE 16**. These two natural harmonics are pretty hard to find, so dial in a mondo distortion sound—"gain helps harmonics happen"—and also make sure to use your lead (bridge) pickup. "The best way to see that you're playing this right is to listen to the record real carefully and find the exact spot where all the harmonics are," offers the Texas ax-murderer. "Use your ears and your eyes, man—look and listen!"

SECOND BASE: LEADS 'N' LICKS SQUEAL LIKE A PIG!

Among Dimebag's signature techniques is his brilliant use of the whammy bar and natural harmonics to create what he calls "harmonic squeals" or "screams." The outro to "Cemetery Gates" is a prime example of this technique. At CD count 6:20, the guitarist plays the harmonic on the G string at the fourth fret and uses his bar to skillfully mimic the melody of vocalist Philip Anselmo's high-pitched scream (see **FIGURE 17**). "To make harmonics scream like this," says Dime, "I dump my Floyd Rose real quick, hit a harmonic with my left hand while the strings are still flapping and then use the bar to pull it up to the pitch I wanna hit."

Though this may sound like a complex maneuver at first, it's actually not that tough once you've gotten used to it—providing you've got



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a locking vibrato bar system (a non-locking one would definitely go out of tune if subjected to this kind of abuse!) and also have your bridge "floating" so you can "yank the bar up as well as push it down."

STRETCH YOURSELF

Two other classic "Dimebagisms" are "wide-assed, left-hand finger stretches" and symmetrical fretboard-shape runs. "When I first started out, one of my biggest influences was Eddie Van Halen," says Dime. "The stuff he did on the first two Van Halen albums was so aggressive and ballsy sounding...it still gives me chills! Anyway, I kept seeing photos of Eddie doing big-assed left-hand stretches, and that inspired me to start dicking around with some wide-stretch ideas of my own. Another thing I learned from studying those pictures was the importance of my little finger. I definitely advise you to use your pinkie—I use mine all the time, and on stretch licks you gotta have it in there. Using it definitely opens up the neck some more, so why limit yourself? Don't be one of those people who says: 'Oh, my pinkie's weak, so I ain't gonna use it.' It's there, so

FIGURE 8 "10's" (0:00)

*Tune down a minor third (low to high: C# F# B E G# C#).

N.C. F#5 F#m N.C. F#m

let ring throughout hold bend

*All pitches sound a minor third (one and one half steps) lower than written.

FIGURE 9 "Slaughtered" (0:18)

*Tune down one half-step (low to high: Eb Ab Eb Gb Bb Eb).

N.C.(E5) F#5 B5 G5 C5 G#5 C#5 A5 F5

P.M.

*All pitches sound one half-step lower than written (key of Eb minor).

FIGURE 10 major third diad w/root on 6th string

● = root note
■ = major third

FIGURE 11 major third diad w/root on 5th string

● = root note
■ = major third

FIGURE 12 minor third diad w/root on 6th string

● = root note
◆ = minor third

FIGURE 13 minor third diad w/root on 5th string

● = root note
◆ = minor third

FIGURE 14 diminished fifth (tritone) diad w/root on 6th string

● = root note
● = b5

FIGURE 15 "Shedding Skin" (0:26)

*Tune down one half-step (low to high: Eb Ab Eb Gb Bb Eb).

Em9 let ring throughout Cadd#9/E Bbm6add#11/E A7sus4/E N.H.

*All pitches sound one half-step lower than written (key of Eb minor).

FIGURE 16 "Heresy" (0:03)

N.C. N.H.

why not use the fucker?"

A good example of a wide-stretch run that uses a symmetrical fretboard shape occurs in bars 5 and 6 of Dime's solo in "Cowboys from Hell" (Cowboys) (see **FIGURE 18**). "I was messing around with a wide-stretch lick on my low E string [labeled "initial lick" in **FIGURE 18**] and figured: Hey, let's see what happens if I take this pattern right across the neck and end it on the high E string? It sounded cool as shit when I tried it, so I used it in my 'Cowboys' lead. I have no fuckin' clue what's happening, in terms of scales: to me it's just a ripping E minor run that works! I'm always experimenting with new note ideas because, in my style, there are no rules."

THIRD BASE: THE NOISE FACTOR WHAMMY PEDAL MANIA

When it comes to making bizarre noises with his ax, Dimebag Darrell is, if not the king, a great prince. Besides his skill at using his killer harmonic squeal technique to "crank those sons-of-bitches so high that dogs'll be barking," he is also a bona fide expert when it comes to DigiTech Whammy Pedal abuse. **FIGURE 19** is perhaps the most well-known Whammy Pedal-fueled riff known to metal man and beast, the main motif to "Becoming" (Far Beyond Driven). "I have my Whammy Pedal set on two-octaves-up to get that sound," says Dime. "When it was recorded, I just remember Phil going, 'make noise!' So I pulled that screech out of the pedal. It sounded fresh, noisy and controlled. Everybody went, 'Fuck, yeah!' What I do is quickly push the pedal down on the second beat of each bar of the riff. I'm not hitting any harmonics to make the squeal happen, either. When you try it, just move the pedal exactly the way the riff sounds. You may think, Oh man, that's all he's doing? But just remember, simple can be lethal."

And how does Dime perform this riff live, when he spends much of his time running around the stage like a man possessed? "The key is to have a bad-assed guitar tech like Grady [Champion] and let him work the Whammy Pedal back there for you. That riff smokes, man, and there's no way I could just stand still onstage in one place while I play it." Other examples of Whammy Pedal-induced mayhem include the insanity that is the "Becoming" solo and the main riff to "Suicide Note Pt. II" (Trendkill).

TOOL TIME

Being an inventive sort of a guy, Dime will try almost anything to add some extra dimension to a song—like employing a power tool during the "off-the-wall shit" that occurs between 3:14 and 3:17 in "Suicide Note Pt. II." "That song has me going off on a completely erratic lead. The noise you hear is just me kicking on a Dremel right next to the pickup—it kinda sounds like a power surge. In case you don't

know, a Dremel is a small, powerful drill—the itty bitty kind you can attach all these different bits to. You can even route a guitar with one."

GOOD FRIENDS AND A CAN OF COORS LIGHT

The unsettling "Good Friends and a Bottle of Pills" (Far Beyond Driven), features some of the sickest sounds ever to be squeezed out of a six-string instrument: "When we were cutting the demo for this song I was standing by Vinnie with my guitar volume up and my noise gate just tight enough to keep me quiet," Dime recalls. "But my pickups are really microphon-

ic and sensitive, so whenever he hit his snare drum, it would open the gate and let all the racket and shit come through my amp."

"When it came to cutting the song for the album, I stood in the exact same place, but the gate wouldn't react the same way no matter what I did, and it just didn't sound as cool! So we went back and took those noises from the demo. I was real loose on the demo, and some of those noises are me just dicking around and scraping a Coors Light beer can across the strings. Maybe that's what was wrong when we went back to cut it—I didn't have the same amount of beer in my can!" ■

FIGURE 17 "Cemetery Gates" (6:20)

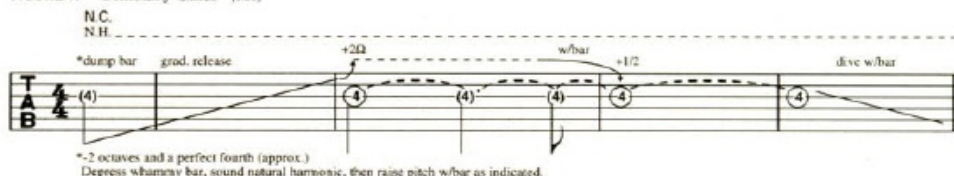


FIGURE 18 "Cowboys From Hell" (2:35)

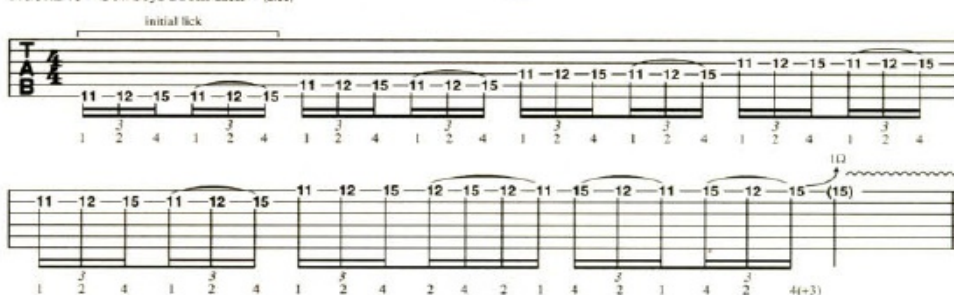


FIGURE 19 "Becoming" (0:04)



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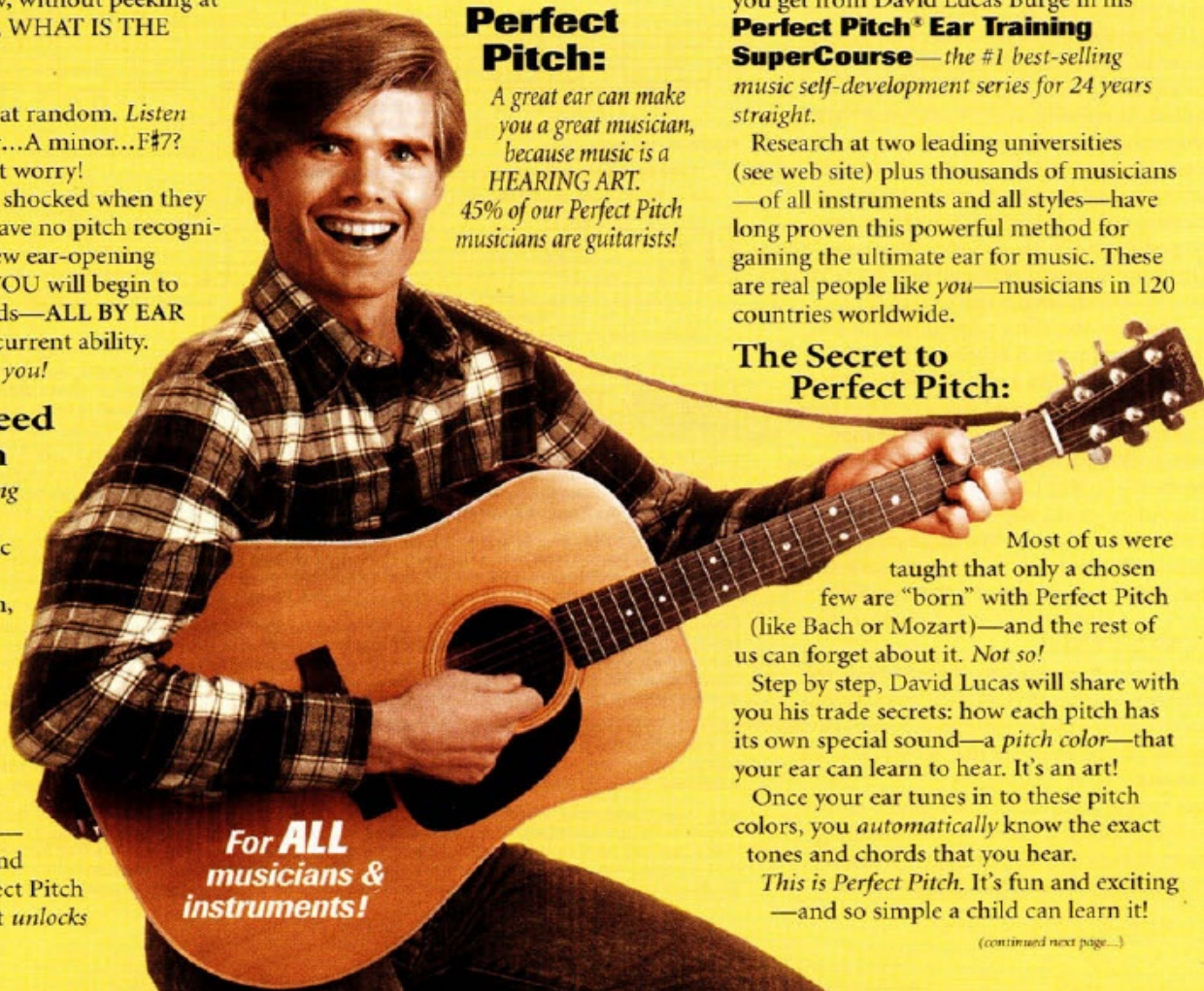
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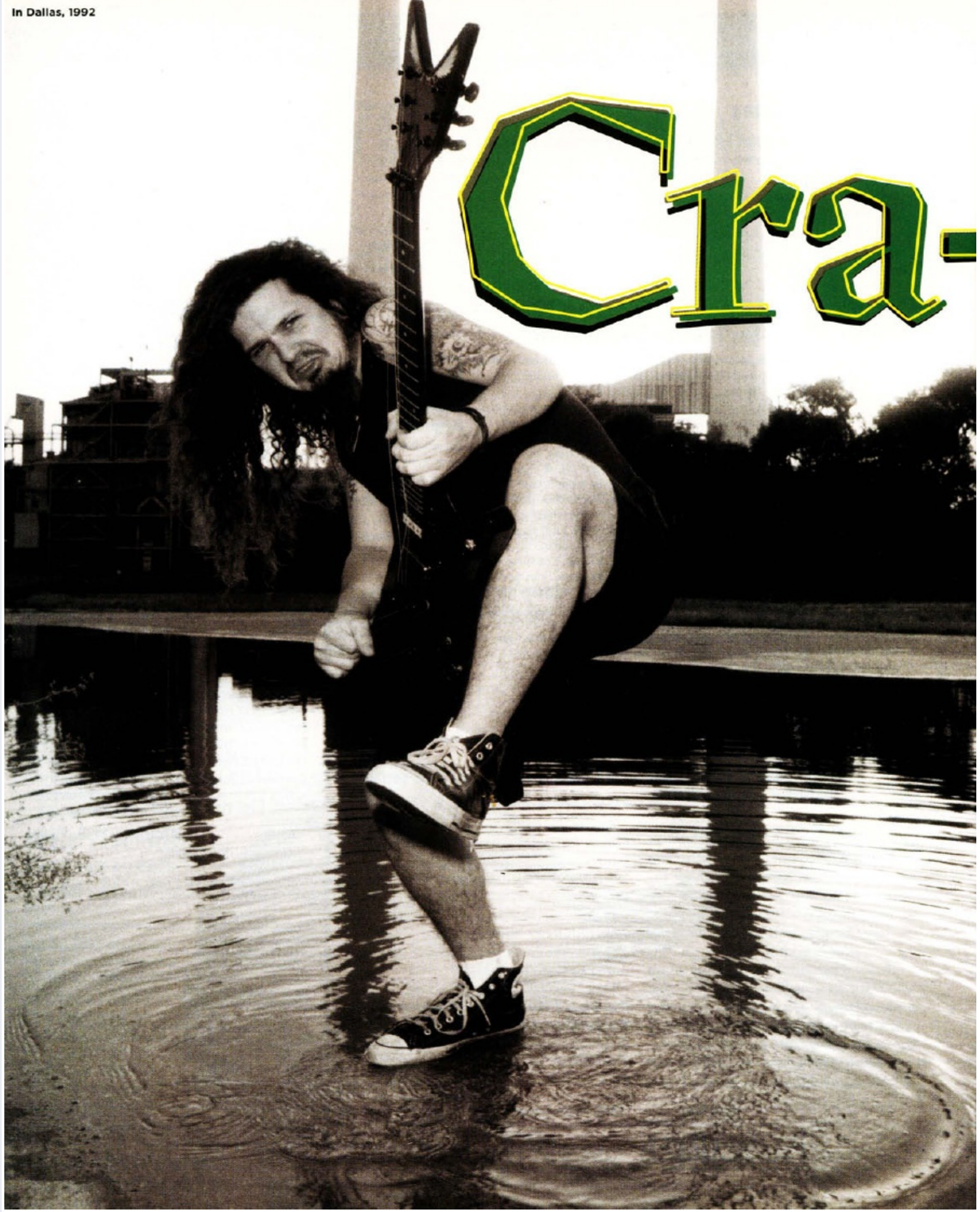
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Z-Boy

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BY CHRIS GILL

"Come on, dude!"

shouts Dimebag Darrell. "We've got steaks to eat, booze to drink, and tits to see."

For the last hour Dimebag has been hanging in a Hilton suite, answering a continuous barrage of questions about Pantera's new album, *Reinventing the Steel*. It's been four long years since Pantera's last studio effort and there has been a lot of catching up to do, but it's a Saturday night, *Guitar World* is in town, and new adventures are waiting to be had.

In what seems like only seconds later, we're speeding down a freeway on the outskirts of Dallas in a swank SUV, heading toward Dimebag's pad.

Dime pulls out a freshly mastered CD of songs from the new album, pops it in the player and cranks up the volume. Although he did a pretty good job of describing the intensity of the tunes earlier in the evening, his commentary can't compare with the sensation of listening to the album at 120 dB while cruising at 100 m.p.h.

A four-year hiatus can be dangerous for many bands, but Pantera fans can rest assured that the band has not mellowed

with age—they haven't done anything foolish like cut off their hair or discover the "genius" of Andrew Lloyd Weber. Although the definition of metal has changed in Pantera's absence, the band is back to show everyone how a heavy rock record is supposed to sound. "We're the full-meal deal," says Dimebag. "This album is fresh and updated, but it's still us. It's full of fuckin' lead guitar

playing, lead singing, drumming up the ass, bass lines that walk and move you, and songs, man, songs. We're reinventing the steel."

By the time we pull into the Bat Cave-like secret entrance to Dime's



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**GUITAR
WORLD,**
MAY 2000



digs, our brains and bodies have been numbed by songs like "Hellbound," "Goddamn Electric" and "Yesterday Don't Mean Shit." Inside the house, Dimebag gives the CD a second spin, and it sounds even more ominous on his home system. The low end of Rex's bass and Vinnie Paul's machine-gun drums rumble like a sonic boom, Phil Anselmo's screaming vocals sound menacing and energized, and Dimebag's guitar wails, chunks and roars. *Reinventing the Steel* is the first studio album

about a father who searches for milk for his baby boy, Clim." The father is played by a striking fellow with unusually green teeth, and Clim is a plastic doll that sports a crude hand-painted goatee. As you might guess, the boy and his pappy have no trouble finding any number of ladies, who are more than ready, willing and able to deliver the milk.

After the movie reaches its climax (several, actually), we're back on the road and headed toward the Clubhouse, a classy

Settling into a plush, overstuffed chair, your intrepid and intoxicated reporter commissions a three-girl lap dance only to realize that he has just two bucks in his wallet. But before the lap dance turns into a slap dance, Dimebag comes to the rescue with a wad of \$20 bills, and once again life is good.

With all of Dimebag's extra-curricular activities, one would assume that the band just kicked back and took it easy during their down time, but anyone familiar with Pantera knows that the word "easy" doesn't apply to them. Over the last four years they have gone out on several tours, played opening gigs for Black Sabbath and Kiss, and released a live album.

"I'll hang out with whoever, wherever and whenever, and probably drink them under the table, if I can. If I can't then I'll have them drive me home."

that the Pantera boys have produced on their own, but even without their longtime producer Terry Date behind the desk, they've managed to outdo themselves.

The beer is poured, the steaks are served, and now it's time for more entertainment. Anyone familiar with Pantera's long-form videos knows that Dime is pretty handy with a camcorder. It is in fact rumored that his rowdy backstage footage of the band had a profound influence on Steven Spielberg's bloody battle scenes in *Saving Private Ryan*. But little prepared us for the guitarist's self-produced and directed opus, *Y2Gaines*.

As Dimebag pops the video into his VCR he explains that "*Y2Gaines* is a moving story

and comfortable gentlemen's club owned by Dimebag and his brother, Vinnie Paul. Having "invested" a substantial amount of their hard-earned income at various Dallas strip bars in between tours and while making albums, they realized it would probably be cheaper if they bought one of their own before taking their break. The Clubhouse is a classy, comfortable lounge filled to the brim with Dallas debutantes gone wrong. Besides the requisite catwalk, there's a "secret" shower room where patrons can hose down the girls with fluorescent paint.

They've recorded songs for the *Detroit Rock City* and *Heavy Metal 2000* soundtracks, composed a theme song for the Dallas Stars hockey team, and collaborated on an album with David Allan Coe, the country outlaw legend who penned "Take This Job and Shove It." And the band relaxes as hard as it plays: Dimebag mentions that he's gone through three La-Z-Boy recliners over the last four years.

"My last La-Z-Boy got ragged and busted up from us getting all drunk, turning on loud music and pile-driving into each other," says Dimebag.

"I just replaced it a few weeks ago with the deluxe model that has the vibrating back massager in it. You've got to have that comfort rig after your belly is full of cow and cold beer and you want to watch some Y2Gaines."

But now that *Reinventing the Steel* is completed, Dime won't have much time to wear out his newest chair. The band takes off for Europe immediately after the album comes out, then they'll return to the States this summer to play Ozzfest. After that, they're touring Japan, and the live action will probably continue well into next year. "We're ready to get on the road," says Dimebag. "Everybody's got the itch. This record is geared for live performance. We're sitting on the best record we've ever written, and I can't wait to play these tunes in front of some rabid, hungry fans."



GUITAR WORLD Why did Pantera take the last four years off?

DIMEBAG DARRELL Let me go all the way back. Way before we got a record deal, we were playing clubs seven nights a week, three one-hour sets a night. Then we got the record deal, and we took off on the road and stayed out. On the *Cowboys from Hell* tour we were driving around in an RV, fuckin' ragged out. If you've seen our first home video you have an idea what that was like. Then we went right into making *Vulgar Display of Power* and doing another tour. It's been bam, bam, bam—non-stop. Most bands don't make it past two albums and tours, if that. We pulled it off, and everybody's been happy and cool, but we got to the point where we knew it was time to take a break. So we took a fuckin' break. But we started working on the new record last summer, and we've been kickin' ass ever since. That's where our heart's at, that's where we belong, and here it comes. And here we go. Off the recliner!

GW What did you do during your down time?

DARRELL I met the great country-punk western legend David Allan Coe. What we are to heavy metal rock and roll, he is to country and western. I was just going to see him play, but I met up with that cat and ended up shooting the shit with him for two hours backstage. I've come to find out everybody loves ol' David Allan Coe, even people like Kid Rock. I had a copy of our third home video on me, and I gave it to him, saying, "Hey man. You probably ain't heard of us. That doesn't matter. Here is what we do. We're pretty much in the same boat. We're both rebels."

We ended up talking about all the stuff we had in common. He called me up a day later and said, "Hey, Dime. It's David Allan Coe. I'm gambling, and I just hit \$50,000 on a slot machine. I want you to play on my new record." David had a week off, so I invited him to fly in and stay at my house. We started cutting shit, putting together this crossover project called "David Allan Coe and the Cowboys from Hell." It's a rebel-meets-rebel kind of thing. We've finished eight songs and we have two more to record. That took the whole summer, because we were mostly partying and hanging out.

Collaborating with a country and western legend like him is cool. I love the idea that he's an outlaw and sticks up for people like Kid Rock and Pantera. He opens his show playing Pantera songs and shit like that. Sometimes he goes into medleys of our tunes. He's always up there talking about hanging out with Dimebag, getting drunk. He reads more rock and roll magazines and owns more rock records than most kids I know. He's on top of it.

GW Are we going to hear you do some chicken pickin' on that record?

DARRELL It's got quite a bit of Southern twang on it. But there are some pretty cool heavy metal moments on it, too. There's quite a bit of bluesiness too. And there's some Bob Seger-type rock and roll. It's a wide spectrum.

It's good party music. It's crazy how many country and western people love hard rock and how many rockers get off on David Allan Coe outlaw shit. We'll be talking to these kids, and they'll say, "Ah, dude. I saw you at the Coe show." It's not alien to them at all.

GW Speaking of outlaws, have you been listening to any of the new metal bands and did they have impact on how you recorded *Reinventing the Steel*?

DARRELL We've watched what's gone on around us, and we've been like a steel rod in the center of it all.

All these different forms of music have come along that are cool, but the worse thing we could do is go, "Oh, wow! Maybe we'd better get a little piece of that." The next thing you'd know is the record company would applaud us, and we'd start becoming something we weren't. What would that do to the fans who are sitting there rock-hard waiting on the next piece of goods to come their way?

So we looked at that and said, "Up yours,



Dimebag's Guitarist Survival Tips

from *Guitar World's* February 2001 issue

1 Have a positive outlook. A lot of bands whine about the road and how tough it is. Fuck all that. With the right outlook, you can learn to entertain yourself and entertain each other so you can enjoy doing what you're doing. There's obviously gonna be highs and lows, and the trick to it is to be able to maintain composure and stay high even when you're in the lows. That way when you hit the highs it'll be twice as killer.

2 You've got to have booze! Booze is

the healer and booze is the feeler. Whenever you're getting into rock and roll mode, nothing kicks it in better than a couple of shots of whisky and a cold beer. It kinda takes some of the distractions away and helps bring things into focus. You know the difference between listening to a record sober and listening to it after having a couple—It's immaculate...It's goddamned electric. So you've definitely got to have booze to survive. And, before I forget, the occasional, green "behavioral modification device" is also a necessity every now and again!

3 On the same note: when you wake up and you've got a gig to play but you're still half drunk and hurtin' big-time, you're gonna be dehydrated. The best thing to re-hydrate yourself isn't Gatorade—it's Pedialyte, the stuff they give to kids when they're shitting in their britches! So, get yourself some Pedialyte, get yourself some water and then go for the cheap Mexican food. That's a survival trick that'll get you back on the right track.

4 When you're on the road, you've got to

have your four-track—or some kind of recording device to jam on and have a good time. That way, you can work on new riffs, or write a cheap song about some jacked-off experience that just happened to you—something everybody can catch a nut on the next day.

5 Always have a collection of your favorite CDs with you. Music drives you. It wakes you up, it gets you pumping. And, at the end of the day, the correct tune will chill you down.

fucker. This is who we are, and this is what gets our blood boiling." We realized that we were one of the only bands that stuck to our guns, so we decided to go ahead and kill this fucker dead three times over. And we did.

If you are honest and stay true to what you believe in, you can't fuckin' lose. I'm still the same cat I always was. I don't get all caught up

on it. We're old school. We cut the fat off of everything. There ain't one ounce of fat on this record. It's 10 solid ass kickers. It was hard for us to pick the opener because there are 10 killer songs. I don't have to boast my own band up because it will speak for itself, but we're damn proud of it.

GW Every Pantera record is available on

trust is in whiskey and weed and Slayer." Phil was calling out all these bands that stuck true to their guns. They're our kind of guys.

It just so happened, when we were getting ready to record that song last year, Slayer was coming through town on the Ozzfest with Sabbath, and Kerry called me up. I said, "Dude, I'm bringing something out there, so

get ready." I didn't let him know what it was. We brought a DA-88, a tape with a rough stereo mix of the whole tune on it, an SM-58 and a mic cord. I caught Kerry before he went onstage. He was warming up and I said, "Do you want to play on this tune? We rag on Slayer."

Kerry's always pumped up and ready to kick ass on anything. They went up onstage and played their set. The whole time I was yelling, "Kerry! Rip it!" They were tearing it up. After the set was finished I saw the Marshall stack come rolling through the door, and here comes Kerry. We plugged him up. Vinnie was back there and he had it all wired up. He hit record and the first thing Kerry

played was awesome. You can hear me at the end of the take yelling, "Don't touch that! Fuck, that's hot!" He recorded it right there on the spot, backstage at Starplex in Dallas, in a bathroom. Kerry packed his shit up and fuckin' flew somewhere else and jammed some more.

GW How did you get started on the album?

DARRELL I'd accumulated a shit load of guitar riffs. The ideas get inside your head, and if you're smart enough to have a recorder sitting near you, you end up saving a lot of good ideas. Riffs just come out when I'm jacking around playing. I went back through those tapes, and there were a lot of them—more than I've ever had. I took it to the next step and went upstairs to my studio, which has a 24-channel Mackie board and some electronic drum pads. I started piecing stuff together, and that started to open up other doors. I had a bunch of ideas that I put together back to back, and I recorded them on a CD.

I sent one to Phil, and he had ideas and riffs that he wrote on the guitar. He's a hell of a player. He's in a league of his own with the

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Pantera in Phoenix, summer 2001



in that rock star shit. I don't sit at home. I go out. I'll hang out with whoever, wherever and whenever, and probably drink them under the table, if I can. If I can't, then I'll have them drive me home. If you get a hold of something

vinyl. Did you use a side one/side two approach when sequencing songs for this album?

DARRELL We'll always think of our albums as records. I've still got a turntable and all my old Deep Purple records. But I don't scratch

"It was like having your nuts on the chopping block, but that's not such a bad place to be if you can slide your sack off the block before the blade comes down."

and that's your angle and what you're shooting for, don't bend. Watch and it will pan out. Put your money in the stock market, and don't move it because if you fuck with it you're going to lose. Don't try to get too much. Just take what you've got and let it be what it is. [sings] Let it be! Let it be!

GW Why are there just 10 songs on the album?

DARRELL Do you really think you're getting more when you buy a CD with 17 songs on it? Kids think that, but they're kids. They don't know any better at this point. They ain't getting Black Sabbath. They ain't getting Led Zeppelin. They're getting what they're getting—a bunch of the same type of stuff through the whole CD. This album is only 10 songs, but they're all good. It's not 29, 17 or 15 songs, with just two good songs

'em. The only way I scratch 'em is when I get drunk and bump into them. And, trust me, they're all scratched. Actually, you should call that a scar.

GW How did you get Kerry King from Slayer to play on "Goddamn Electric"?

DARRELL The song is about the vibe that we get when we crank up or play loud music, when we're in our element. Music heals the soul. It's goddamn electric. That's what we call it. Phil called me up with these lyrics that go, "Your trust is in whiskey and weed and Black Sabbath. It's goddamn electric." I said, "Dude, you hit it. You struck the nerve." The second time that line comes around, Phil sings "Your

death metal and black metal fast-hand rhythm playing. He'd hear a riff on the CD and he'd go, "That riff's cool, but that note has got to be sour." Or he'd tell me to bend a note up. He'd work on me, just like I do with him when he's working on his pipes.

On top of that, Rex brings in his ideas. He can always make parts fit together better. He's good with key changes. He's the backbone of a lot of our stuff. And Vinnie Paul always comes up with those over-the-top drum grooves where we build songs around him. How many bands write a riff around the drummer? We all milk each other. We get the best out of each other and that's how it should be. We're all brothers.

GW This is the first record that you've made at your home studio.

DARRELL I built a studio in my house. It's just a little box. It was my original dream to buy a house that had an extra barn or something that I could renovate so I could have a room to jam in with friends and with the band. I just wanted to keep my chops up while we had some down time. Vinnie dragged all the live recording gear into my practice room one night. We started doing demos and they came out pretty good. The next thing I knew I had my carpenter down there. It had already been through a three-month process of being soundproofed. All we needed to do was build a control room. I had my boys come over and build a 6x8-foot guitar box for my amps so there's some air for the mics but the sound is isolated. We did the same thing for Rex's bass. Everything is sitting out in this open room that isn't even all that big. Instead of driving an hour to Dallas to go to a studio and sitting there, trying to get pumped up again after driving, it's so much cooler to have everybody come to my house.

GW What did you use to record the album?

DARRELL We did it on a 48-track Otari Radar hard disk recorder. My dad turned me on to the Radar. He said that we could do anything we wanted with it. It's a lot easier than rolling the old tape and splicing things together. You can do all of that inside the box. I've got Mackie boards that give me 100 channels of mixing, quite a bit of outboard shit, and our amps and our drums. We just have to plug it in, make sure it sounds kick ass, and then we go.

Vinnie Paul and I produced the album,

and it was co-produced by our boy Sterling Winfield, who engineered 99 percent of everything. It was just we three. We did things on our own terms. It was like having your nuts on the chopping block, but that's not such a bad place to be if you can slide your sack off the block before the blade comes down. There's not a better feeling than knowing you beat the chopper.

GW Your guitar tone is more lively on this album.

DARRELL Dude, it's a battle to capture the live sound on tape. The signal has to go through a lot of shit before the listener finally gets it. It's easy to lose that live feel by the time the guitar goes through all that. It's easy to sit there and

by his own ear. I guarantee that this is one of the loudest, if not the loudest, CDs you'll ever hear. It's loud and stormin', on the verge of breaking open. We rode it right to the edge, and then a little bit over it.

GW How do you feel about the new styles of heavy rock that have become popular over the last four years?

DARRELL A lot of people think metal is metal, and that's all it ever was and that's all it ever will be. Let's put it aside and just strip elements from it. Let's rap over it. Let's turn on the record scratcher. Let's do all this crap to try to form some kind of new music. But it's not really new music. It's just ripping pieces from music that's already been done and

piecing it together in a different way. But it's diluted.

When you get something that's pure it's 10 times as powerful. It's like the difference between non-alcoholic beer and real beer. They're promoting it like it's beer and it's not beer! Get the real deal.

A lot of dudes play a seven-string guitar that's tuned to an open chord, and they've got just enough strength in the first finger to chord it. There's power in that, and I can see how somebody can get off on that. But, if you want to make the guitar sing and talk for you, grab a hold of those high notes and bend that fucker over the neck. Pull it down and wiggle it until it won't wiggle no more. Pull that vibrato bar, feed it back and throw it through the fuckin' amp. That's expression. That's speaking how you feel, if that's how you feel. Now, if you only feel like lifting your finger up and down on the neck, that's cool too, and you should enjoy it if that's all you feel.

A lot of people have seven-string guitars, yet they only play two or three strings. If you're only going to use three strings, why not just use a three-string guitar? Scott Ian of Anthrax has a four-string guitar, so he tells it like it is.

I'm not saying I wouldn't play a seven-string. It's just that I've never needed one. Most dudes who play seven-strings don't sound any different than someone playing a six-string that's tuned down.

GW Pantera is making a bold statement by calling this album *Reinventing the Steel*.

DARRELL Every record we put out has a bold statement. Folks say, "You people from the South talk a mean game." Yeah, but we back it up, and we ain't even halfway where we're going. ■

Onstage in 1996



get your guitar sound close to a final mastered sound when you're recording it to tape, but by the time it's gone through everything else it can end up sounding skinny or flat.

The trick is in the mastering. Mastering is the final stage, and a lot can get fucked up if you're not careful. When you get to mastering you've got to find the magic mix that works once it goes through all the compression and EQing. We worked with Howie Weinberg, and he's a fantabulous dude. We told him what we were going for, and he did what he does



From the ashes of PANTERA rise DAMAGEPLAN to usher in a new golden age of power-groovin' metal. In an exclusive interview, legendary guitarist Dimebag Darrell tells the whole truth and nothin' but the truth, so help him God.

Powerage

BY NICK BOWCOTT

"C'mon! Getcha pull," Dimebag Darrell roars as he shows a delighted fan with a fistful of freshly minted guitar picks that bear the name of his new group, Damageplan. The recipient, who has waited hours in the bitter cold to meet his hero, cocks back his head and catches several picks in his mouth. "Goddamn, son!" Dime exclaims as he and the watching throng whoop with raucous approval. "I'm hooking you up with one of my signature Dunlop wah pedals for that move!" As the guitarist hands over a freshly signed Dimebag Crybaby from Hell, the overwhelmed fan drops to his knees in classic "I am not worthy" fashion. Laughing heartily, Dime rewards him with what he calls a Black Tooth Grin—a slug of Seagram's 7 with a splash of Coke—then gets suitably animated with the man for a couple of photos before sending him off in a euphoric daze.

Such scenes of comic mayhem are commonplace at Dime's Dunlop-sponsored in-store appearance at the Sam Ash store in Carle Place, New York, on this December day. Despite subzero conditions, hundreds of fans happily stand outside for hours without complaint for a moment of face time with the former Pantera guitarist. The goateed one obliges by signing everything thrown in front of him—CDs, guitars, posters, pedals—for more than five hours straight, refusing to stop until the last person in line was satisfied.

Throughout the signing, cuts from New Found Power, the upcoming debut album from Damageplan—Dime's post-Pantera project—blare through the speakers.



REPRINTED
FROM
GUITAR
WORLD,
MARCH
2004

Damageplan, 2004:
(from left) Vinnie Paul,
Bob Zilla, Dime and
Patrick Lachman



The fans waste no time in voicing their approval of the new music, a ferocious mix of hard metal and melodic hooks that features Dime's brother and former Pantera bandmate Vinnie Paul on drums, Bob Zilla on bass, and onetime Rob Halford guitarist Patrick Lachman on vocals. While the music pumps, fans pepper Dime with questions: "When does the record come out?" "When will you guys start touring?" A few, however, simply want to know what everyone wants to know: What happened to Pantera? How did the little band from Texas that grew to become one of metal's most respected and revered outfits just suddenly fall apart?

As most metal fans know, Pantera have been strangely silent since the release of their 2000 album, *Reinventing the Steel*. Shortly after the record's release and tour, frontman Phil Anselmo and bassist Rex Brown took time off to work on the second album from their side project, Down. What might have been a

temporary hiatus for Pantera dragged on as Anselmo then formed numerous additional projects, including Superjoint Ritual, with whom he released albums in 2002 and 2003.

Throughout the break, Dime and Vinnie remained optimistic that Anselmo and Brown would return to the fold to begin work on a new Pantera project, but as 2003 dawned, the brothers accepted the obvious. In the March 2003 issue of *Guitar World*, Dime announced to Pantera's fans that Pantera were history, and that he and Vinnie were forming Damageplan.

Guitar World proudly turns the mic over to Dimebag Darrell to tell the full story of Pantera's untimely demise and how Damageplan rose from its ashes.



GUITAR WORLD Phil has been quite vocal about what happened to end Pantera, but you've been fairly tight-lipped on the subject. What's

A PREPARED STATEMENT TO GUITAR WORLD READERS FROM DIMEBAG DARRELL ON THE DEMISE OF PANTERA, FROM THE MARCH 2003 ISSUE.

WHAT'S UP WITH PANTERA? I'd like to know myself. I thought Pantera would be the Rolling Stones of heavy metal, but Phil [Anselmo, vocalist] and Rex [Brown, bassist] seem content with doin' their own stuff.

It's really weird, but this is the clear-headed, honest truth: they've up and left us hangin' and won't let us know their intentions or future plans. For the last 20 years, my brother Vinnie and I have put our heart and soul into Pantera and we never thought this situation would ever happen to us... By now I thought for sure we would've done another record, but they don't seem to care how it affects Vinnie and I, or the road crew or, most of all, all the Pantera fans that have been so fuckin' awesomely great to us for so long. We've made several attempts to talk to those guys and they keep putting us off. This is not a situation we've created, it's a situation we've been forced into.

Bottom line, for Vinnie and me it's all about the music, kickin' ass, and havin' a good time. So we've got together with some of our close buds and formed a new band called New Found Power. The record is almost done and will be out soon. We've put 110 percent into it, just like we always do, so I guarantee, you won't be let down.

—Dimebag Darrell



the story from your side?

DIMEBAG DARRELL It's a totally fucked-up situation—that's the story. In fact, it's a goddamned novel. I first started to deal with this subject in *Guitar World* when I released my statement about what was going on [see below], and I want to end it here too. I don't intend on this spiraling into some cheap-assed, smack-talking, *Jerry Springer*-type bullshit either.

To be honest with you, I don't like to have to go into this at all, but I'm gonna step up to the plate and tell the truth because I firmly believe that the Pantera fans deserve an honest answer as to what went down and broke this thing apart. They've been

awesome to us and I want to let them know first and foremost that me and my brother never let them down. I mean, fuck, we would never start an army that would kill for us and then up and betray them—never. We're embarrassed about what happened but we had no control over it. We tried every goddamned angle we could to make things right but couldn't. It crushed the shit out of us and took two prime years out of our careers, but at this point it's totally out of our hands so we've accepted it and moved on.

GW How come it took you and Vinnie so long to throw in the towel and say "Pantera's over"? Were you hoping the band would get back together?

DIMEBAG Yeah, I guess. Even when it looked like it was beyond repair and Phil was talking trash about Pantera and us, we kept hoping that something cool would happen and things would somehow get back under control. Even though we had a bunch of really fucking great times with that dude, he was always doing something to rock the boat. That's a big reason why it took us so long to figure out what was really up. We just hoped and prayed that the hell we were going through was another bump in the road, even though Phil wouldn't take our phone calls and blew off everything else that we did to try and put the group back together. Hell, we even arranged a meeting in New York with the president of Elektra to see what it would take, but once again, Philip turned it down.

The main reason Vinnie and me waited around for so long and tried so hard to make it work was because we wanted to do Pantera forever. We were the heart and soul of that band, and it meant everything to us. Like I've said in *Guitar World* before, we honestly thought we were going to be the Rolling Stones of heavy metal, but I guess the two other dudes in the band didn't see the same value in what

IN OUR HEART'S, HE LIVES.



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we'd built together and chose a different road. And as you can see from how things have panned out, the path they took was a pretty destructive one.

If I had to say just one thing about what went down and how it got dragged out for so long, it'd be this: It would've been so much cooler if, when Philip and Rex started recording the second Down album, they would've just said, "Dime and Vinnie, our brothers of 15 years, we've made five crushing records and we've had a lot of great times, but we're done with y'all." I would've been shocked, bummed out and wouldn't have understood why. But at least we would've gotten the heads-up and known it was time to move on. But no, it didn't go down that way. Instead us and our fans got jacked-off for two fucking years!

GW Were you against Philip's numerous side projects because you were afraid that a conflict of interest might result?

DIMEBAG Hell no. In fact, we helped get Philip the green light for the Down and Superjoint Ritual records. He wasn't getting the okay from our record label to put those records out, so he started threatening to quit the band if he couldn't do them. I said, "Look man, I'm your brother. I'll help you with anything. You don't have to threaten us." I've always gone to bat for him, and so has Vinnie. And that's what we did. We played a big role in getting him cleared so he could do his thing and get it off his chest, so we could get back to rocking with Pantera and everything would be cool.

GW In a recent interview in another magazine, Philip said you've changed and that you have a problem with him that he doesn't even understand.

DIMEBAG If you look at the [Pantera] home videos you can see that I'm the same dude in *3 Watch It Go* [the group's last home video, released in 1998] that I was in the first video shot some eight years earlier. And I still am today. I still have the same love for life in

my heart, and my drive is still there for the same reason—the love of music, the love of playing guitar and the love of jamming for people and interacting with the fans. And my brother's the same way.

Anyone who's heard Philip's recent radio interview, which is all over the internet, or seen him hosting on MTV speaking three octaves down, hardly able to talk or keep his eyes open, knows that his real problem is with drugs. For some time now he's obviously been around people that accept that, as opposed to being around me and Vinnie, who have a different standard level. I tried to get through to him and help, because I truly love the dude, but it's impossible to connect with someone that heavily medicated, and that's when I became the enemy in his mind.

GW You've always struck me as a positive person. Have you managed to see that anything good has come out of this lengthy nightmare?

DIMEBAG Yeah, two things. One was that I got the time to sit back, look at the band, reflect on it and go, "Damn, look what it's headed for!" Sometimes, when you're driving at 150 miles an hour, you don't have time to see the wall you're about to smash into. I don't dig the way the breakup went down or the reasoning behind it, but I'm glad it gave me the chance to watch the replay, recognize the warning signs, see all the mistakes that went down, learn from them and make sure history doesn't repeat itself.

The other good thing that came out of all this is Damageplan. The way I look at it, the misery of the last two years was a test—a big fuckin' test—to see if I'd got the guts, the balls and the willpower to pick myself up, face what happened and overcome it, instead of running or cowering from it. All of us hit a point in life where we need resurrecting, and it's up to you to make it happen, straighten things out and let go of the things that are fucked-up. Where

I sit, man, I'll never quit—I love music and I love the fans too much. So I put on my bad-ass shoes and started kicking ass with this band. It's been a lot of hard work to crawl out of the hole and it hasn't been easy, but at this point I've got my family, my brotherhood, my music and a crushing new band. I've got everything back that was taken from me, and I'm in a good fucking place. What was once a miserable nightmare has bloomed into a very sweet, comfortable place. Amen!

GW You seem very comfortable playing in this band with Vinnie, Pat and Bob.

DIMEBAG Yeah, it feels like home again. I'm in a band where all four dudes have the same goals and are very driven. We all live a beer-can's throw away from each other, and when we're not jamming we're hanging out. There's no drug dependencies, no excess baggage and no dead weight. It's fun again, man, and it feels great. Everyone's inspired and on the same page. We all have the same plan... the damage plan! ■

Dime's Guilty Pleasures

by Joe Lalaina

Shortly before his death, Dimebag Darrell talked to *Guitar World* about a song, a book and a movie he secretly loved.

SONG

"Holding Back the Years"

Simply Red

ATLANTIC, 1985

"I sing this song, very badly, when I go to karaoke bars, and it always brings the house down. The gaiety of the singer's falsetto really grabbed a hold of me when I first heard this song years ago."



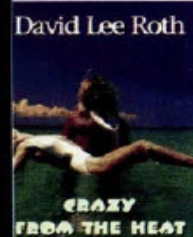
BOOK

Crazy from the Heat

by David Lee Roth

HYPERION PRESS, 1997

"Roth is a very spirited, Zen-like dude, and I can relate to his life experiences and how he perceives things. I read this book straight through. There is not a boring moment in it."



MOVIE

Jackass: The Movie

Directed by Jeff Tremaine
PARAMOUNT, 2003

"I've been making home videos like this with Pantera years before *Jackass* ever existed. It was good to see people take it to the next level by adding full-blown bodily harm into it. If we could've had an insurance policy, and a budget like they had, we would've blown those fuckers away. But those dudes did a helluva job, and I respect them for it."

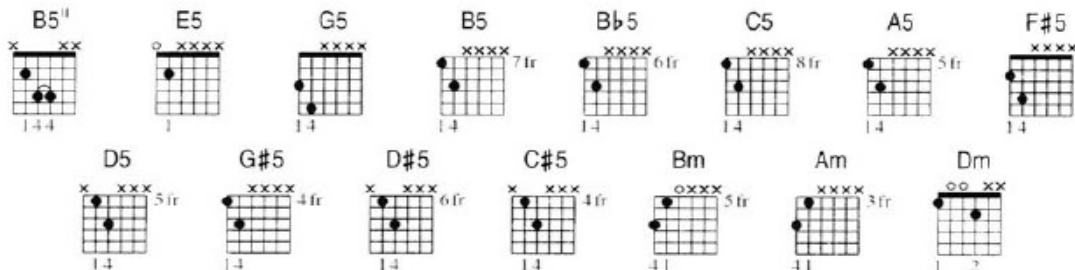


“Mouth for War”

As heard on **Vulgar Display of Power** (EAST WEST)

Words and Music by **Vincent Paul Abbott, Darrell Lance Abbott, Rex Robert Brown and Philip Hansen Anselmo** • Transcribed by **Andy Aledort**

All instruments are tuned down approximately one quarter step.



A **Intro** (0:00)

Moderately Slow ♩ = 80

B5¹¹

Gtrs. 1 and 2 (elec. w/dist.)

(play 3 times)

[illegible]

Double-Time ♩ = 160 (0:12)

1., 2., 3.

4.

E5 G5 B5 G5 B5 G5 N.C.(B5) E5

3

Bass Fig. 2

Bass Fill I

pitches: D, G, C (slightly flat)

Half-Time ♩ = 80 (0:24)

6 Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 NH - - - 7 E5

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“Mouth for War”

8 B♭5 B5 C5 A5 B♭5 G5 A5 F♯5 G5 B♭5 B5 C5 A5 B♭5 G5 E5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. N.H.

Bass Fig. 3a *Bass Fill 2*

The image shows a guitar solo for the song 'Revenge' by the band 'The Screamers'. The solo is written on a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The notation includes various chords (Bb5, B5 C5, A5 Bb5, G5, A5, F#5, G5, Bb5, B5 C5, A5 Bb5, G5) and a list of fret numbers (8, 9, 10, 7, 8, 5, 6, 0, 3, 0, 5, 7, 5, 0, 2, 3, 0, 6, 0, 7, 8, 0, 5, 6, 0, 3, 0). The solo is divided into two parts: 'Bass Fig. 3a' and 'Bass Fill 2'. The 'Bass Fig. 3a' part is marked with a 'P.M.' (Palm Mute) instruction. The 'Bass Fill 2' part is marked with a 'N.H.' (Natural Harmonic) instruction. The solo ends with a double bar line and a 4/4 time signature.

B 1st and 2nd Verses (0:37, 1:39)

B 1st and 2nd Verses (0:37, 1:39)

I'm screaming revenge
I feel the conquering will again down inside me

B♭5 B5 C5 A5 B♭5 G5 A5 F♯5 G5 B♭5 B5 C5 A5 B♭5 G5 E5

Gtrs. 1 and 2

11 P.M. P.M. P.M. P.M. P.M. N.H. — — —

Bass plays Bass Fig. 3 three times (see meas. 6)


pitches: G, C (slightly flat)

Wrong Strength

I've been The strength of wrong many for far too long crush who might stop me


13 (repeat previous two measures)

2



15 Been constantly so frustrated I've moved mountains with less
My strength is in number And my soul lies in everyone

2



When I channel my hate to productive I don't find it hard to impress
The releasing of anger can better any medicine under the sun

17 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. N.H. -----

Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5

(2) 0-8-0 9 7 10 8 0 7 5 8 6 0 5 3 0 5 3 7 5 0 4 2 5 3 0 8 6 0 9 7 10 8 0 5 7 8 6 0 5 3 0 6 6

Bass plays Bass Fig. 3a (see meas. 8)

pitches: G, C (slightly flat)

[C] Pre-chorus (1:02, 2:04)

Bones Hands break to hone in traction raw energy
B5 II Bold and disastrous My ears can't hear what you say to me

(play 3 times)

19 P.M. ———— > P.M. ———— > P.M. ———— > P.M. ———— > P.M. ———— > P.M. ———— > P.M. ———— >

Bass plays Bass Fig. 1 three times (see meas. 1) Bass plays Bass Fig. 1a (see meas. 2)

"Mouth for War"

D Chorus (1:14, 2:16)

Double-Time ♩ = 160

Hold your mouth for the war
Use it for what it's for
Speak the truth about me

(2nd time) skip ahead to guitar solo E

E5 G5 B5 G5 B5 G5 B5 G5 E5 G5 B5 G5 N.C.(B5) E5

Rhy. Fig. 1 (play 3 times) Gtrs. 1 and 2 substitute Rhy. Fig. 1 second time (see meas. 21)

Bass plays Bass Fig. 2 (three and one half times (see meas. 3))

Determined

pitches: G, C (slightly flat)

Bass plays Bass Fill 1 on 1st chorus (see meas. 5)

E (1:26)

Half-Time ♩ = 80

Bb5 B5 C5 A5 Bb5 G5 A5 F#5 G5 Bb5 B5 C5 A5 Bb5 G5 E5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. N.H. - - -

1st time: Bass plays Bass Fig. 3 (see meas. 6)

2nd time: Bass plays Bass Fig. 3a (see meas. 8)

pitches: G, C (slightly flat)

2. go back to verse B

27 G5 Bb5 B5 C5 A5 Bb5 G5 P.M. P.M. P.M. N.H. - - -

2. Possessed

E5

pitches: G, C (slightly flat)

Bass plays Bass Fill 2 (see meas. 10)

F Guitar Solo (2:28)

Half-Time ♩ = 80

N.C.(G#5)

Gtr. 3 (elec. w/dist.)

29 4 6 6 6 8 6 9 (9) (9) 9 9 12 12 12 (12) 12 (12) 9 (9) 14 12

Gtrs. 1 and 2 Rhy. Fig. 2

Bass

2 4 4 4 2 4 6 5 4 2 2 2 2 0 7 6 5 (5) 7 5 5 0

(G#5) E5 (D5) (G#5)

Gtrs. 1 and 2 play Rhy. Fig. 2 two and one half times (see meas. 29)

31 Gtr. 3

14 12 12 14 16 17 19 (19) 19 19 21 (21) 21 (21) 21 (21) 21 21 (21) 21

Bass

2 4 4 4 2 4 6 5 4 2 2 2 2 0 7 6 5 (5) 4 0 7 0 12 2 4 4 4 2 4 4 6 5 4 2 2 2

*slow vibrato

“Mouth for War”

G Bridge (2.53)

The musical score is arranged in four staves. The top staff is for the guitar (Gtr.), the second for the bass (Bass), and the third and fourth for the piano (Piano). The score is divided into two systems by a double bar line. The first system includes measures 36 through 40. The second system includes measures 41 through 45. The guitar part features a melodic line with various fret numbers (e.g., 18, 16, 19, 16, 19) and a 'full' (f) marking. The bass part features a melodic line with various fret numbers (e.g., 2, 0, 7, 5) and a 'full' (f) marking. The piano part features a melodic line with various fret numbers (e.g., 4, 2, 6, 4) and a 'full' (f) marking. The score is written in standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4.

There comes a time within everyone

to close your eyes to what's real

38

E5 D5 P.H. w/bar 3/2 F#5 G#5 B5 G#5 D#5 D5 C#5 B5 II F#5 E5 D5

Gtr. I and 2 P.M.

Bass

2 0 2 0 7 6 5 7 7 7 7 4 2 6 4 8 7 6 4 2 2 4 2 2 0 2 0 9 7 6 5 7 7 5

0 (0) 7 6 5 (5) 7 5 7 0 2 4 4 4 2 4 4 6 5 4 2 2 2 0 (0) 7 6 5 7 5

[H] Fast ♩ = 304 (3:06)

Yeah

Ow

F#5

41 *(repeat previous measure)*

Measure 41 is a repeat of the previous measure. It begins with a 6/4 time signature. The notation includes a half note, a quarter note, and a half note, followed by a repeat sign. The measure is divided into two parts by a repeat sign. The first part contains a half note, a quarter note, and a half note. The second part contains a half note, a quarter note, and a half note. The measure ends with a repeat sign.

"Mouth for War"

I 3rd and 4th Verses (3:15, 3:29)

3. No comprehension a knife into to fail
4. Like a knife into to flesh
G#5 Bm

49 P.M.

vacuum after the wind life for is my to sail death
N.C.(G#5) Am

53 P.M.

Can't be the rest Let others waste my time
Pulling and pushing the rest of duration
N.C.(G#5) Bm

57 P.M.

Owning no success piss is on the bottom line
no one can piss on this
N.C.(G#5) Am G#5 F#5

61 P.M.

determination
Dm G#5 F#5

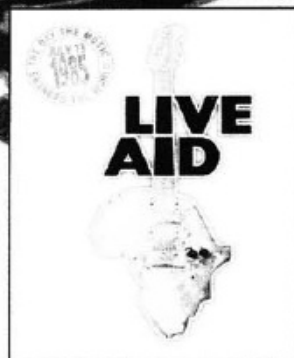
67

J Outro (3:43)

Uh (sung 1st time only)
G#5 F#5
(play 15 times)

67

Performance DVDs of Your Favorite Artists!



LIVE AID VARIOUS ARTISTS

4-DVD Pack

(WEA970383) US \$39.99

Any music fan can say exactly where they were on July 13, 1985. There had never been a concert event of such magnitude – the biggest names in music performing in a concert broadcast live from two continents to an audience of more than 1.5 billion. It is estimated that 85 percent of the world's television sets were tuned in to Live Aid that day. Now, for the first time on home video, you can own the concert that was arguably the biggest rock event in history – featuring The Beach Boys, David Bowie, Eric Clapton, Phil Collins, Hall & Oates, Mick Jagger, Elton John, Madonna, Paul McCartney, Queen, Sting, The Who, U2, Neil Young, and many, many more. Over 10 hours of performance in a premium-packaged four-DVD set. Royalties will benefit Band Aid Trust, which continues to provide direct hunger relief in Africa. Mastered and remixed for 5.1 Surround Sound from the original source tapes. Includes a 24-page booklet.



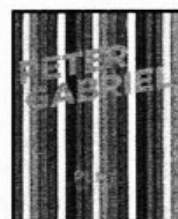
DREAM THEATER LIVE AT BUDOKAN

Two-DVD Set

(WEA970366) US \$24.99

Dream Theater is well known for cutting-edge progressive metal style and exceptional musicianship, but the band is also renowned for amazing live shows. This two-DVD set features a concert taped

in 2004 at the Budokan in Tokyo, Japan. Disc One is the complete live concert. Disc Two is packed with special features, including a Japanese tour documentary, guitar/keyboard/drum solos, the tour opening video, an interview with John Petrucci and Jordan Rudess, and a multi-angle version of "Instrumental." Features three hours of brand-new footage. 5.1 Surround Sound.



PETER GABRIEL PLAY

(WEA970396) US \$19.99

Peter Gabriel's impact on the music world is unparalleled. As the lead singer of Genesis in the '70s, Gabriel had a theatrical nature that propelled him to critically acclaimed success with the band. His solo work followed, with a string of hits

including "Shock the Monkey," "Sledgehammer," and "In Your Eyes." Included in this DVD collection are the often outlandish video clips that have accompanied Gabriel's music over the years – 18 visually stunning videos that capture a truly remarkable career. First time on DVD. Each video is preceded by audio commentary. Includes bonus clips. 5.1 Surround Sound.



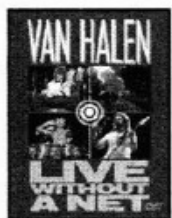
ERIC CLAPTON CROSSROADS GUITAR FESTIVAL

Two-DVD Set

(WEA970378) US \$29.99

In June 2004, some of the greatest living guitar players and their bands gathered at the Cotton Bowl in Dallas, Texas, for a three-day festival to benefit the Crossroads Centre in Antigua. It was the ultimate

concert for any music lover, featuring one legend after the other: Eric Clapton, B.B. King, Buddy Guy, Eric Johnson, James Taylor, Joe Walsh, John Mayer, Carlos Santana, ZZ Top, John McLaughlin, Pat Metheny, Jeff Beck and many more. This two-DVD set with more than four hours of performance features includes: in-depth artist interviews, photo gallery, and alternate angle viewing. 5.1 Surround Sound.



VAN HALEN LIVE WITHOUT A NET

(WEA970338) US \$19.99

Filmed at the New Haven Coliseum during the sold-out 5150 concert tour, this DVD is the first full-length concert performance to be released on home video by Van Halen. Features the hits "Why Can't This Be Love," "Love Walks In," "Best of Both Worlds," "There's Only One Way to Rock," "Summer Nights," "Panama," "Ain't Talkin' 'Bout Love," and others plus the always-anticipated guitar, bass, and drum solos. First time on DVD. Approx. 90 min.



FLEETWOOD MAC LIVE IN BOSTON

Two-DVDs and One CD

(WEA48726) US \$32.99

Fleetwood Mac's first U.S. live album in 24 years. *Live in Boston* is seen and heard in a special two-DVD/one-CD package which features many of their greatest hits as well as songs heard on

their most recent album. *Live in Boston* offers the ultimate concert experience for the Rock and Roll Hall of Famers who have sold 100 million-plus albums worldwide. The CD has 10 tracks, and the two DVDs span 23 tracks. A 60-minute version of this concert aired nationally on PBS. Includes: Rhiannon • Landslide • Silver Springs • Stand Back • The Chain • Gypsy • Beautiful Child • Gold Dust Woman and many more.



FESTIVAL EXPRESS VARIOUS ARTISTS

Two-DVD Set

(WHVN7573) US \$24.99

Festival Express features inspired performances by Janis Joplin, The Grateful Dead, The Band, Buddy Guy, and others providing viewers with an unforgettable look at one of rock 'n' roll's wildest

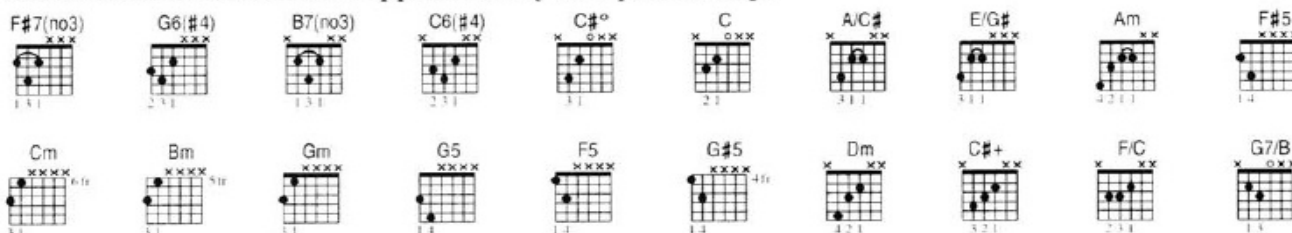
trips. In the summer of 1970, several music festivals were held across Canada. After the first concert in Toronto, the musicians, roadies, and a film crew boarded a private train to travel to the remaining events. With never-before-seen footage, this two-DVD set captures performances both on-stage and onboard the train that remind us of the sheer electricity performers like Joplin were capable of creating. Includes interviews, a "making of" film, and photo gallery. 5.1 & DTS Surround Sound.

The Acoustic Concert
Clapton Chronicles: The Best of Eric Clapton
M.O.L.
Live at Wembley Stadium
Live in Buffalo
From Anthem to Beauty
International Supervideos!
Electric Ladyland
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Still Payin' Dues
Live at Slane Castle
Perfect Square
MTV Unplugged
Video Hits, Volume 1
Live in Boston
Greatest Hits

NOTE
SERVICE MUSIC

As heard on **Vulgar Display of Power** (EAST WEST)

All instruments are tuned down approximately one quarter step.



Moderately ♩ = 102

	F#7(no3)	G6(#4)		B7(no3)	G6(#4)		F#7(no3)	G6(#4)		F#7(no3)	G6(#4)
Gtr. 1 (clean elec. w/chorus)											
	<i>Rhy. Fig 1</i> (play 4 times)										
1	<i>let ring</i>			<i>Rhy. Fig 2</i>					<i>(repeat previous meas)</i>		

TAB

Bass Fig. 1 (play 4 times)

*note played 1st and 3rd times only *note played 1st time only

5 C#° C A/C# C E/G# Am

1. If ever words were spoken painful and untrue
2. I'd been the tempting one stole her from herself

10 F#7(no3) G6(#4)
Gtr. 1

Bass plays Bass Fig. 1 four times similar on 1st verse (see meas. 1), and Bass Fig. 2 twice on 2nd verse (see meas. 27)

14 I This said I loved pain her pain I was lied life

B7(no3) C6(#4) B7(no3) C6(#4) F#7(no3) G6(no3) F#7(no3) G6(no3)

2 4 2 3 4 2 4 3 2 4 2 3 4 2 4 3 2 3 (3) 0 2 4 2 3 (3) 3 2 3 (3) 0 2 0 4 3 (3) 3

18 C#° C A/C# C A/C# C E/G# Am

And In my life sometimes I feel so all I wanted sorry was the keeping of the someone like you hurting of you

4 2 0 3 2 0 2 3 4 2 2 3 2 0 2 3 4 2 2 5 3 2 3 5

4 3 (3) 2 3 4 4 3 (3) 5 2 3 4 4 3 (3) 5 3 4 5 (5) 5

[illegible]

(1.) Never-ending pain
(2.) I'd kill myself for you quickly ending life for myself } You keep this

F#7(no3) G6(no3) F#7(no3) G6(#4) F#7(no3) G6(#4) F#7(no3) G6(#4)

Gtr. 1 plays Rhy. Fig. 1 four times (see meas. 1)
Gtr. 2 substitutes Fill 1 second time (see below)

Gtr. 2 (elec. dist. and delay) w/bar

27

P.H.

pitch: C#

Bass

Bass Fig. 2 (repeat previous two measures)

GUITAR LEGENDS 75

“This Love”

Original Tempo ♩ = 102 (3:42)

F#7(no3) G6(#4)

53 Gtr. 1 (clean tone w/chorus)

Musical notation for Exercise 6, measures 1-4. The first measure contains a sequence of notes with fingerings: 2, 4, 2, 3, 4, 2, 4, 3. The subsequent three measures are marked with a double bar line and a slash, indicating they are rests.

G Guitar Solo (3:51)

F#7(no3) G6(#4)

F#7(no3)

G6(#4)

F#7(no3) G6(#4)

F#7(no3) G6(#4)

Gtr. 1 plays Rhy. Fig. 1 four times (see meas. 1)

Gr. 2 (rw/dist. and delay)

57

full

full

(w/ delay repeats)

Bass let ring

let ring

B7(no3) G6(#4)

7(na3) C6(#4)

F#7(no3) G6(#4)

F#7(no3) G6(#4)

Gtr. 1 plays Rhy. Fig. 2 twice (see meas. 2)

Gtr. *I* plays *Rhy. Fig. I* twice (see meas. 1)

Dm C#+

C#+

F/C

G7/B

Dm

 $C_{\frac{1}{2}}^+$

F/C

G7/B

65

Gtr. 2

13° 12-10 13 10 13 (13) (13) (13) (13) 13 17-17 (17) (17) 13 15 17/18 14-(14) 15° (15) 15 (15) (15) (15)° 2 (2)

full

grad. bend 2 1/2

1/2

pitch A

Gtr. 1
let ring.

2

Bass

5° 4 (4)° 4 3° 2 (2)° 12 12° 11 (11) 14 11 10° 9 (9) 12 9

get back to the cortex. **D**

You keep this

F#7(no3) G6(#4)

F#7(nc3) G6(#4)

F#7(no3) G6(#4)

F#7(no3) G6(#4)

Gr. *I* plays *Rhy.* *Fig.* *I* four times (see meas. *I*)

Gtr. 2 (w/talk box)

[illegible]

H

(4.43)

love

love

Gr. 3 F5 G5 F5 G5 F5 G5 F5 G5 F5 G#5 F5 G5 F5 G5 F5 G5 F5 G#5 F5

73

P.M.

I

4th Chorus (4:47)

You keep this love

You keep this love

You keep this

75 Gtr. 3

2

2

Bass plays Bass Fig. 4 twice (see meas. 73)

love

You keep this love

Hope

79 Cit. 3

2

B5

E5

F5

C5

J

3rd Interlude (5:04)

Slower ♩ = 52

Gr. 3 F5 G5 F5 G5 F5 G5 F5 G5 F5 G#5 F5 G5 F5 G5 F5 G5 F5 G#5 F5

83

P.M

Bass plays Bass Fig. 3 four times (see meas. 49)

$$(5.23)$$

F5 G5 F5 G5 F5 G5 F5 G5 F5 G#5 F5 G5 F5 G5 F5 G5 F5 G#5 F5

Gtr. 1 fades in and plays *Rhy. Fig. 1* four times (see meas. 1)

Gtr. 2 plays Fill 2 (see below)

85

M...

**(repeat and fade)*

*studio crossfade: Gtr. 3 fades out as Gtrs. 1 and 2 fade in (see Fill 2)

K Outro Guitar Solo (5:32)

Original Tempo ♩ = 102

F#7(no3) G6(#4) F#7(no3) G6(#4) F#7(no3) G6(#4) F#7(no3) G6(#4)

Gtr. 1 plays Rhy. Fig. 1 until end (see meas. 1)

Gtr. 3 (w/dist. and delay)

87

92

96

99

102

106

109

pitch: F#

*Depress bar and sound natural harmonic, then steadily release bar to raise pitch.

Fill 2 (5:23)

F#7(no3) G6(#4) F#7(no3) G6(#4) F#7(no3) G6(#4) F#7(no3) G6(#4)

Gtr. 2 (w/dist. and delay)

110

111

112

113

114

115

116

117

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119

120

121

122

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130

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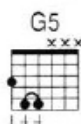
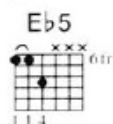
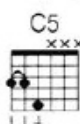
As heard on **Reinventing the Steel** (EAST WEST)

Guitars are tuned down one whole step (low to high: D G C F A D).

5-string Bass tuning (low to high): A D G C F.

All notes and chords sound one whole step lower than written (key of D minor).

NOTE: To play along with the recording, tune down an additional quarter step.



Moderately ♩ = 100

Girs. 1 and 2 (elce, w/dist, and wah)

w/half-time feel (0:21)

(walk off)

[illegible]

80 GUITAR WORLD

"Revolution Is My Name"

B (0:45, 2:01)

($\text{♩} = \text{♩}$)
N.C.(E5)
P.M.

18

1.

2.

C Verses (0:58, 2:15)

1. Sixty-eight
2. From now on in-
can't

C5 Eb5

N.C.(E5)

P.M.

21

Bass Fig. 1

to the world born
look the other way

The seventies
Keep in mind

a breath after the war
and listen to what I say

G5 Gb5

F5

24

Life was confusing
Take under wing all because ones of my age
lost

Should my eyes open
Build up around them for an

N.C.(E5)

P.M.

27

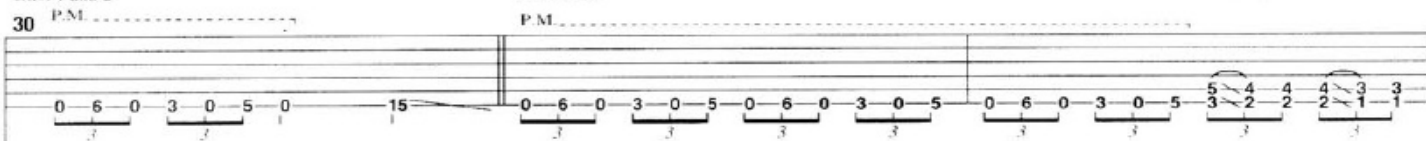
Bass plays Bass Fig. 1 one and one half times (see meas. 23)

"Revolution Is My Name"

D Pre-chorus (1:12, 2:29)

tomorrow's infinite gains wall I Don't N.C.(E5) P.M. can't you know help the just way who I am am G5 Gb5 F5

Gtrs. 1 and 2



N.C.(E5)

Gtrs. 1 and 2

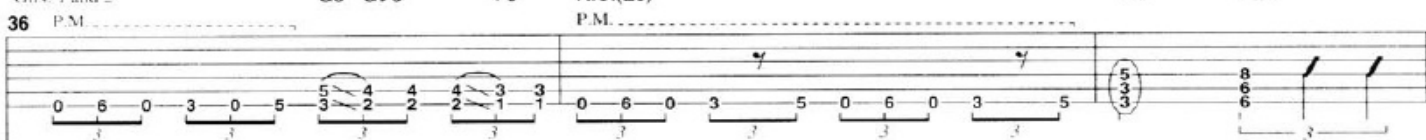


Bass plays Bass Fig. 1 (see meas. 23)

Bass plays Bass Fig. 2 (see meas. 31)

trust hand of and there's wisdom's no end friend What is my name name What is my my name G5 Gb5 F5 N.C.(E5) C5 Eb5

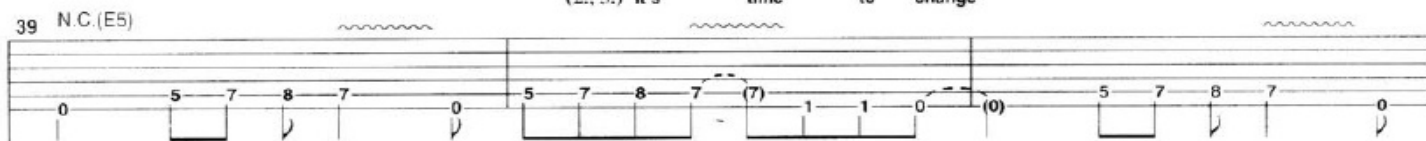
Gtrs. 1 and 2



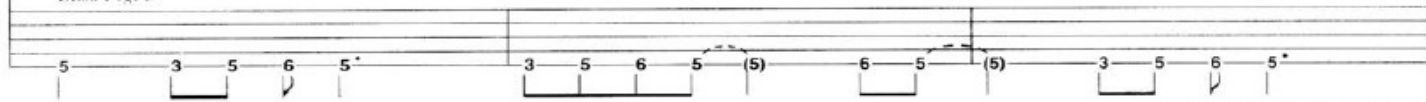
E Chorus (1:26, 2:42, 4:47)

w/half-time feel

(1.) It will never time to change change
(2., 3.) It's never time to change change

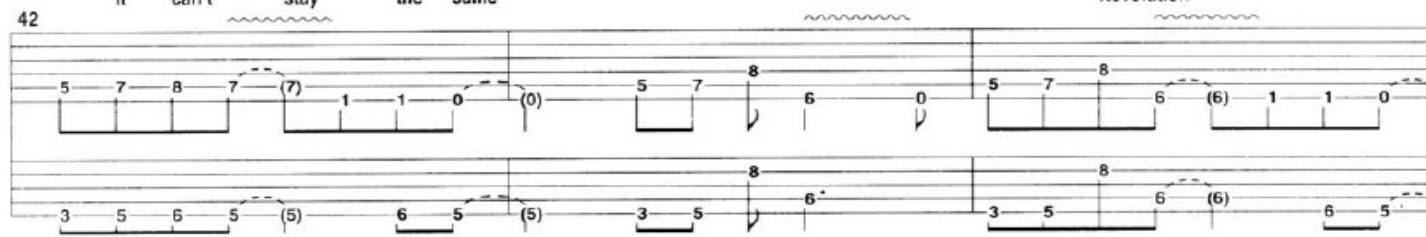


Bass Fig. 3



(2nd time) skip ahead to meas. 55
(3rd time) skip ahead to meas. 90

it so can't here it the stays same Revolution Forever



“Revolution Is My Name”

Citrs. 1 and 2

58

5 7 8 7 (7) 1 1 0 (0) 0 5 7 8 7 0 5 7 8 7 (7) 1 1 0

61

61

(0) 0 5 7 8 6 0 5 7 8 6 (6) 1 1 0 (0) 0 5 7 8 6 0

♩ = 90 (♩♩ - ♩♩)

64

The second system of the musical score for 'The Little Boat' consists of two staves. The upper staff continues the melody from the first system, starting with a half note G4, followed by quarter notes F#4, E4, D4, and C4. The lower staff provides a bass line, starting with a half note C3, followed by quarter notes D3, E3, F#3, and G3. The key signature remains one sharp (F#), and the time signature is 4/4. The system concludes with a double bar line.

Bass plays Bass Fig. 4 simile (see meas. 47)

Gtr. 2

(A5)

67

The second system of musical notation contains the following measures:

- Measure 1: A half note with a slur over it, containing the numbers 3, 2, 3.
- Measure 2: A half note with a slur over it, containing the numbers 4, 3, 4.
- Measure 3: A half note with a slur over it, containing the numbers 4, 3, 4.
- Measure 4: A half note with a slur over it, containing the numbers 2, 2.
- Measure 5: A half note with a slur over it, containing the numbers 2, 1, 2, 4.
- Measure 6: A half note with a slur over it, containing the numbers 6, 4, 6, 7, 6.
- Measure 7: A half note with a slur over it, containing the number 5.
- Measure 8: A half note with a slur over it, containing the numbers 9, 7, 9, 7, 5, 7, 7.

Gtr. 1

2 2 4 2 4 4 3 4 1 0 1 2 2 4 2 4 6 7 6 7 9 7 7 5 4 5 3 2 3 3

Bass

Bass

The bass line for the first system consists of two measures. The first measure contains the notes 2, 2, 2, 0, 2, with a slur over the last three notes (2, 0, 2) and a circled 2 below the 2. The second measure contains the notes 0, 2, 4, 2, 4, with a slur over the last three notes (2, 4, 2) and a circled 2 below the 2.

Grs. 1 and 2

70

[illegible]

Bass

Bass

The bass line for the first system consists of two measures. The first measure contains a sequence of notes: 5, 3, (3), 0, 2, 3, (3), 4. The second measure contains: 5, 5, 0, 5, X, 3, 5, 3, 5, 7, 5, 5, 7. The notes are written on a five-line staff with various musical notations including slurs, ties, and a cross (X) over the note 5.

72

(B5)

72 

let ring =

let ring -----

"Revolution Is My Name"

74

P.M.

(C#5)

(3:40)

(E°7)

(C#°7)

(Bb°7)

(F#)

Gtr. 1

Gtr. 2

Bass

*Pitches lowered one octave electronically.

[H] Interlude (3:47, 4:12)

[I] (3:57, 4:22)

What is my name
What is my name

(E5) G5 A5 E5 G5 B5 Bb5

N.C. P.H. 1/4 P.H. 1/4 P.H. 1/4 P.H. 1/4

Gtrs. 1 and 2

Bass

*Omit note in parentheses on repeat.

"Revolution Is My Name"

What is my name Forever Revolution

What is my name

(E5) G5 A5 E5 G5 B5 Bb5 N.C. P.H.

82 P.M.

(1st time) go back to interlude II
(2nd time) move on to meas. 85

(4:37)

[J] (4:40)

Faster ♩ = 140 (♩ = ♩)

84

(E5)

85 P.M.

go back to chorus [F]

87

(4:57)

is my name

Gtrs. 1 and 2

90 P.M.

Bass plays Bass Fig. 5 (see meas. 55)

Bass plays Bass Fig. 3 (see meas. 39)

It will never change

so here it stays

93

Forever

is my name

Gtrs. 1 and 2

96

Bass

Bb5 A5 G5 F5 E5

"Cowboys From Hell"

As heard on **Cowboys From Hell** (ATLANTIC)

Words and Music by **Vincent Paul Abbott, Darrell Lance Abbott, Rex Robert Brown and Philip Hansen Anselmo** • Transcribed by **Alex Houton**

A Intro (0:00)

Moderately ♩ = 116

N.C.(E5)

Gtr. 1 (elec. w/dist. and flanger)

P.M. -----

Riff A

P.M. -----

(play 3 times)

TAB 4/4

* Speed-up tape effect; simulate by picking muted string while quickly sliding fret hand down neck.

Gtr. 1 plays Riff A four times (see meas. 1)

Gtr. 3 plays Fill 1 (see below)

Gtr. 2 (elec. w/dist.)

Riff B

P.M. -----

(play 3 times)

P.M. -----

end Riff B

2

Gtrs. 2 and 3

P.M. -----

(repeat previous measure)

P.M. -----

4

Bass

w/pick

Bass Fig. 1

* repeat previous chord

end Bass Fig. 1

Oh

come on

(0:42)

1st time: Gtr. 2 only

(play 3 times)

P.M. -----

P.M. -----

P.M. -----

8

(play 3 times)

Fill 1 (0:14)

Gtr. 3 (elec. w/dist.)

TAB 4/4

Bass Fill 1 (0:48, 1:43)

(E5)

TAB 4/4

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"Cowboys From Hell"

[B] Verses (0:50, 1:45)

1. Under the lights where we stand tall
gonna take what's ours to have
(2.) pillage the village trash the scene but
out of the darkness and into the light
N.C.(E5)
P.M.

11 P.M. P.M. P.M. P.M.

Substitute Bass Fill 1 second time

nobody touches us at all Showdown shootout
Spread the word throughout the land bad guys wear black
better not take it out on me 'cause a ghost town is found
Sparks fly everywhere in sight from my double-barrel twelve-gauge

13 P.M. P.M.

Spread fear within without I said we're
We're tagged and can't turn back So
where your city lock me in used to be cage } You see us comin' and you
Can't G5 G#5

15 P.M. P.M. P.M. P.M. P.M. P.M.

all together run for cover We're taking over this town
G5 Bb5 A5 G#5 N.C.(E5)

17 P.M. P.M. P.M. P.M.

[C] 1st and 2nd Choruses (1:16, 2:10)

Here we come reach for your gun and you better listen well my friend You see
Deed is done again we've won Ain't talkin' no tall tales friend 'cause
N.C.(E5)

Gtrs. 2 and 3

20 P.M.

Bass plays Bass Fig. 1 twice (see meas. 4)

"Cowboys From Hell"

(2nd time on 2nd chorus) skip ahead to meas. 28

it's been slow down below
high noon your doom

Aimed at you we're the cowboys from hell
Comin' for you we're the cowboys from hell

22

Gtr. 2 P.M.

Gtrs. 2 and 3 P.M.

Split

24

Bass

(2nd time) go back to verse **B**

(2nd time) 2. Oh

26

Substitute Bass Fill 1 second time

28

Comin' for you we're the cowboys from
G5 F#5 F5

D Guitar Solo (2:27)

hell

Em

C

A/C#

D

B \flat A G

29

Gtrs. 2 and 3 Rhy. Fig. 1 P.M.

Bass Bass Fig. 2

Pitch: F

33

Em

C

1 1/2

"Cowboys From Hell"

The musical score consists of three staves. The top staff is for the right hand, starting with a treble clef and a key signature of one sharp (F#). It contains two measures of music, each with a 3/4 time signature. The first measure has a 3/4 time signature and the second measure has a 3/4 time signature. The bottom staff is for the left hand, starting with a bass clef and a key signature of one sharp (F#). It contains two measures of music, each with a 3/4 time signature. The first measure has a 3/4 time signature and the second measure has a 3/4 time signature. The score is labeled 'end Rhy. Fig. 1' and 'end Bass Fig. 2'.

Em C A/C#

Gtrs. 2 and 3 repeat Riv. Fig. 1 (see meas. 29)

37 Gtr. 4

Bass repeats Bass Fig. 2 (see meas. 29)

D B \flat A G Em

40 17 18 17 18 17 18 (18) (18) 7 14 12 15 14 12 14 15 12 15 14 12 14 15 12 15 14 12 14 15 12 15 14 12 14 15

C A/C \sharp D B \flat A G

42 12 12 12 12 14 14 12 14 12 15 15 12 14 15 12 14 (14) (14) 12 12 14 8 12 12 (12) 15 16 17 18

E Interlude (3:00, 3:45)

N.C.(E5)

Grv. 1 plays Fill 2 first time (see below)

Girs. 2 and 3

(2nd time on 2nd interlude) skip ahead to outro **G**

45

PH $\frac{1}{2}$ P.M. $\frac{1}{2}$ P.M. $\frac{1}{2}$ P.H. $\frac{1}{2}$ P.M. $\frac{1}{2}$ P.M. $\frac{1}{2}$ P.H. $\frac{1}{2}$ P.M. $\frac{1}{2}$

7-5 0-0 7-5 0-0 7-5 5-(5)(5) 0-0 7-5 0-0 7-5 0-0 7-5 7(7)(7) 0-0 7-5 0-0 7-5 0-0 7-5 5-(5)(5) 12 12

pitch: D pitch: C# pitch: D

Bass

7-5 0-0 7-5 0-0 7-5 0-0 7-5 0-0 7-5 0-0 7-5 0-0 7-5 5 $\frac{1}{4}$ 5 0-0 7-5 0-0 7-5 0-0 7-5 0-0 7-5 6 $\frac{1}{4}$ 6 X-X X-X

Fill 2 (3:00)
Gtr. 1
(w/delay) *full* *wavy*
22 (22)

"Cowboys From Hell"

1. slight P.H. 2. slight P.H.

48

Gtr. 2 plays Riff B (see meas. 2)

50

Gtr. 3

Bass

*slide fret hand up neck without pressing down on strings

F 3rd Chorus (3:24)

Here we come reach for your gun and you better listen well my friend You see
Deed is done again for we've won Ain't talkin' no tall tales friend friend 'cause
N.C.(E5)

Gtrs. 2 and 3

54

P.M.

Bass plays Bass Fig. 1 twice (see meas. 4)

It's been slow down below
high noon your doom

Aimed at you we're the cowboys from hell
Comin' for you we're the cowboys from hell

56

P.M.

Oh

Step aside

for the cowboys from hell

go back to interlude F

58

P.M.

Bass

G Outro (3:59)

P.H.

Uh

60

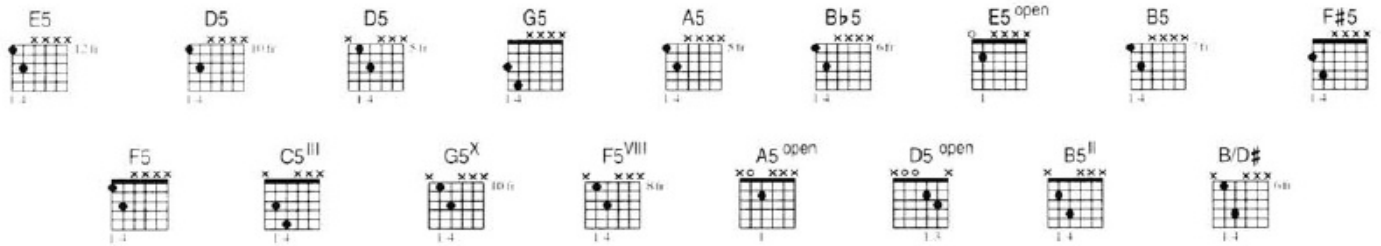
P.M.

P.M.

"Domination"

As heard on **Cowboys From Hell** (ATLANTIC)

Words and Music by **Vincent Paul Abbott, Darrell Lance Abbott, Rex Robert Brown and Philip Hansen Anselmo** • Transcribed by **Andy Aledort and Matt Scharfglass**



A Intro (0:00) (0:03)
Free Time Fast ♩ = 284

"Fart stinks like a motherfucker"

(approx. 2 secs.) *Gtr. 1 (elec. w/dist.)

1. E5 D5 E5 (repeat previous measure) 2. G5 A5 G5 A5 Bb5 G5

*doubled w/pick

Bass

6 E5 D5 E5 1. G5 A5 G5 2. A5 Bb5 G5

P.M. P.M. P.M.

Half Time ♩ = 142 (0:17)

11 E5 D5 E5 D5 E5 G5 A5 G5 E5 D5 E5 A5 Bb5 G5

P.M. P.M. P.M. P.M. P.M. P.M.

Bass Fig. 1

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14 E5 P.M. > D5 E5 P.M. > D5 E5 P.M. > D5 E5 P.M. > G5 A5 G5 P.M. > (B) P.M. >

0-0-0-12 14 12 14 0-0-0-12 14 12 14 0-0-0-12 14 12 14 0-0-0-5 3 5 7 5 3 7-7-7-9-9-9-10-10-10-14

Bass Fill 1 end Bass Fig. 1 Bass Fill 2

0-0-0-12 (12) 10 12 0-0-0-12 (12) 10 12 0-0-0-12 (12) 10 12 0-0-0-3 (3) 5 3 6-6-6-7-7-7-8-8-8-9

E5 open

17 "P.M. >

0-0-0-0-2

Heavy palm-muting causes pitch to go approx. one quarter step sharp.

Bass Fig. 2

0-0-0-0-0

B5 Bb5 A5 G5 F#5 F5 P.M. >

9 7 8 6 7 5 5 3 4 2 3 1

expect previous chord

Bass Fig. 3

7-7-6-6-5-5 (5) 3-3-2-1

B Verses (0:37, 1:49)

(1.) Agony is the price that you'll pay in the end
(2.) now-black heart is reaching out in divinity

Gtr. 1 E5 open

21 P.M. >

0-0-0-0-2

Bass plays Bass Fig. 2 seven times (see meas. 17)

Domination consumes you then calls you a friend It's a twisted fall Each
Body suspended by chains over razors and nails It's a penalty Each

E5 open

25 P.M. >

0-0-0-0-2

B5 Bb5 A5 G5 F#5 F5 P.M. >

9 7 8 6 7 5 5 3 4 2 3 1

Bass plays Bass Fig. 3 (see meas. 20)

Binds are like steel and manipulates the will to be And it's hard to see how
razor a vice and each nail marks demise of your life Grim construction grows Has

E5 open

29 P.M. >

0-0-0-0-2

B5 Bb5 A5 G5 F#5 F5 P.M. >

9 7 8 6 7 5 5 3 4 2 3 1

Bass plays Bass Fig. 4 (see below)

soon we forget when there's nothing else left to destroy It's a useless play
life played a trick sealed you in brick by brick 'til your end Forcing you to bend

E5 open

33 P.M. >

0-0-0-0-2

B5 Bb5 A5 G5 F#5 F5 P.M. >

9 7 8 6 7 5 5 3 4 2 3 1

Bass plays Bass Fig. 3 (see meas. 20)

Bass Fig. 4 (0:56, 2:07)

0-0-0-0-0-0-0-0-1-0-0-1

"Domination"

C Pre-chorus (1:04, 2:16)

Your eyes will see the dawn of the day and the writing on the wall
 C5^{III} G5 D5 (E5) G5^X (E5) F5^{VIII}
 Gtr. I P.M. P.M.
 37

Those words that stare into your soul
 (E5) G5^X B5 Bb5 A5 G5 F#5 F5 C5^{III} G5 F5
 P.M. P.M.
 41

And to yourself you will befall
 (E5) G5^X (E5) F5^{VIII} (E5) D5 F5 G5 A5 B5 C5 D5
 P.M. P.M. P.M. P.M.
 45

D Chorus (1:24, 2:38) w/double-time feel

It's domination
 E5 D5 E5 D5 E5 E5 D5 E5 G5 A5 G5 E5 D5 E5 D5 E5
 Gtr. I
 49

Bass plays Bass Fig. 1 (see meas. 11)

w/half-time feel
 Pushed into living hell Domination
 D5 E5 A5 Bb5 G5 E5 D5 E5 D5 E5 D5 E5 G5 A5 G5
 P.M. P.M. P.M. P.M.
 52

55

Bass plays Bass Fill 1 one and one half times (see meas. 14)

Bass plays Bass Fill 2 (see meas. 16)

(1.) Yeah

(2.) (diabolical laughter)

A5 open

go back to verse [B]

2. A

B5 Bb5 A5 G5 F#5 F5

58 Gtr. 1

E5 open P.M. >

Bass

14 0 0 0 0 0 2

9 7 8 6 7 5 3 4 2 3 1

15 0 0 0 0 0

7 7 6 6 5 5 (5) 3 3 2 1

2.

[E] Interlude (2:57)

E5

G5 x

64 w/bar grad. ascent grad. descent P.M. (play 4 times)

slack

slack

play 4th time only

12 0 0 0 0 0 0 0 0 7 7 5 7 0 0 0 0 7 0 0

69 F5 VIII

1. E5 open

2. D5 open

10 10 8

2 2 0

2 2 0

3 2 0

5 7 0 0 7 0 0 5 7 0 0 7 0 0 5 7 0 0 7 0 0 7 0 0 5 7 0 0 7 0 0 5 7 0 0 7 0 0 5 7 0 0 7 0 0

[F] Guitar Solo (3:17)

N.C.(E5)

Gtrs. 2 and 3 play Fills 1 and 2 respectively (see below)
(w/wah as filter effect)

73 N.H. +1

w/bar vib. w/bar (pull bar up)

pitch: D

13 12 13 16 13 12 13 12 15 12 13 12 13 12 15 12 13 12 14 14 13 (13) 9 (9) 9 10

P.M. P.M.

Bass Fig. 5

Bass plays Bass Fig. 5 twice (see meas. 74)

9 9 7 9 7 5 5 7 0 0 7 0 0 5 7 0 0 7 0 0 5 7 0 0 7 0 0 5 7 0 0 7 0 0

Fill 1 (3:15)

N.H.

Gtr. 2 (elec. w/dist.)

w/bar

+1

pitch: D

*Pull bar up.

4 4

3 3 3

Fill 2 (3:15)

Gtr. 3 (elec. w/dist.)

w/bar

slack

4 4

0 0

“Domination”

77 Gtr. 1 w/bar

9 10 7 7 (7) 2

12-15-18 12-15-18 12-15 18-12-15-18 12-15-18 12-15 18-12-15-18 12-15-18

3 3 3 3 3 3

79 Gtr. 1

12 15 18 12 15 18 12 15 18 15 12 18 12 15 19 15 12 22 22 22 22 18 20

3 3 3 3 3 3 3 3 3 3 3 3

Bass

5 7 0 0 7 0 0 0 6 0 5 7 5 5 7 0 0 7 0 0 5 7 0 0 7 0 0 (0) 7 5 7 5

C5 III G5 D5 (E5)

82 Gtr. 1 full

22 22 22 w/bar

19 20 17 19 20 17 19 20 17 (17) 19 20 17 19 20 17 (17) (17)

3 3 3 3 3 3 3 3 3 3

Gtr. 2 full

22 22 22 w/bar

19 20 17 19 17 17 19 16 (16) 17 19 16 17 19 16 (16) (16)

3 3 3 3 3 3 3 3 3 3

Gtr. 3

5 5 3 5 3 7 5 0

slack

Bass

3 (3) 0 1 2 3 7 6 5 5 0 5 7 0 0 7 0 0 (0) 0 7 5 5 7 0 0 7 0 0 (0) 7 7 5 7

86 C5 III G5 F5

w/bar w/bar w/bar

22 21 20 19 20 19 18 19 18 17 19 21 (21)* 19 (19) 21 (21)* 0 4 (4)* (4) 0 (2) (2) (2) 0

2 1/2 2 1/2 1 1/2

slack -3 1/2

grad. ascent

21 20 19 17 19 17 16 17 16 19 17 21 (21)* 19 (19) 21 (21)*

2 1/2 2 1/2 w/bar

5 7 0 0 7 0 0 (0) 0 7 5 5 7 0 0 0 7 5 7 9 9 3 (3) 0 1 2 3 3 2 1 3

“Domination”

B5"

with

-3172

P.M.

P.M.

D5

Shenoy et al.

B/D#

-212

P.M.

G **Outro** (3:51)

Slower ♩ = 82

E5 open

Gtr. 1

Rhy. Fig. 1

P.M.,

colony 4 times)

and Rhx, Fig. 1

Bass

(play 4 times)

"Domination"

(4:14)

E5 open

Gtr. 1 plays Rhy. Fig. 1 four times (see meas. 94)

Gtr. 2

96

20 16 15 16 20 15 16 15

19 16 15 16 19 16 15 16

20 16 15 16 20 15 16 15

Gtr. 3

17 13 12 13 17 13 12 13

16 13 12 13 16 13 12 13

17 13 12 13 17 13 12 13

Bass

Bass Fig. 6

Gtrs. 2 and 3 gradually increase level of reverb, working up to a wash by measure 103.

99

19 16 15 16 19 16 15 16

20 16 15 16 20 16 15 16

19 16 15 16 19 16 15 16

16 13 12 13 16 13 12 13

17 13 12 13 17 13 12 13

16 13 12 13 16 13 12 13

end Bass Fig. 6 Bass repeats Bass Fig. 6 (see meas. 96)

102

20 16 15 16 20 16 15 16

19 16 15 16 17 17 14 13 17 17 14 13 19 19 16 15 20 20 17 16 21 21 18 17 22

17 13 12 13 17 13 12 13

16 13 12 13 16 13 12 13

16

(4:38)

F5

E5 open

F5

G5

E5 open

Gtr. 2

104

P.M. until end

Gtr. 1

P.M. until end

Bass



Dimebag Darrell Abbott
1966 - 2004

"The most honest genuine man I've ever known.
A god amongst men. He was my hero, he was my friend."
-Yoda

"You entered our lives like a whirlwind. So much joy. So much laughter. So much wit.
The sexicity of your words. You are one of a kind, never to be forgotten."
- Fishsauce

"Dime, thanks for everything. God bless your family, friends and all your fans."
- Tony Krank

"You were one of the kindest persons I have ever met,
and I will always miss you. You were the best."
-Navajo

"You are beyond duplication, beyond legend.
I am so proud to have known you. God bless and R.I.P."
- Driver

"Meeting Dimebag fulfilled one of my childhood dreams, and discovering
what a wonderful person he was made it a million times better."
- D.U.I.

"I'm honored to have met you and you will live forever in my heart."
- Cunni

"Dime has always been a major influence on me, one of the last true guitar gods.
I'll miss him truly."
- tbone

The KRANK team will miss you forever.

True.

A true artist always walks outside the lines, challenges the status quo, shows us new ways to think. Dimebag Darrell was a true artist. We're grateful to have known him.

1966-2004



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